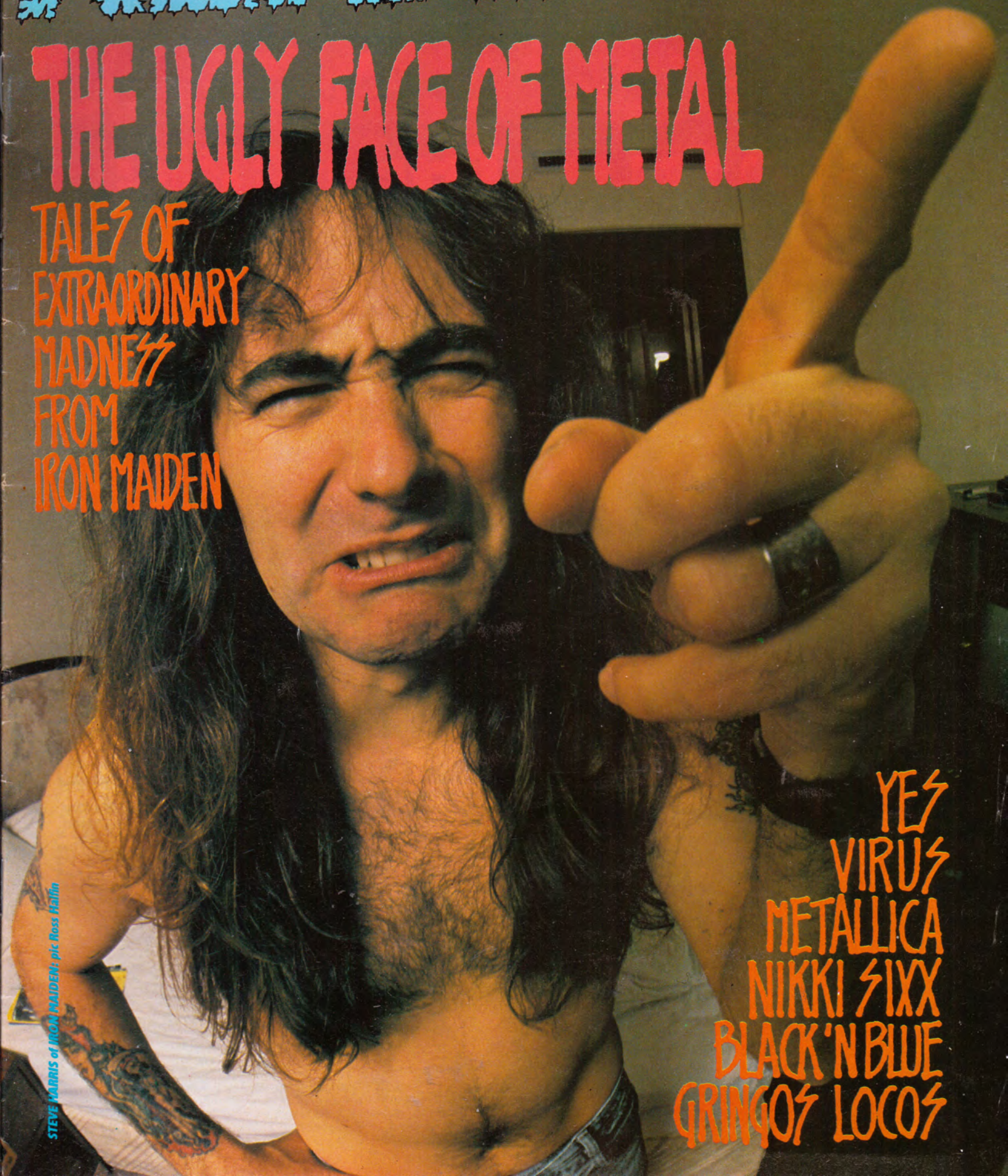
£1.32 Eire

No 183 April 16, 1988 90p

KERRANG!

THE UGLY FACE OF METAL

TALES OF EXTRAORDINARY MADNESS FROM IRON MAIDEN



STEVE HARRIS of IRON MAIDEN: pic Ross Halfin

YES
VIRUS
METALLICA
NIKKI SIXX
BLACK 'N BLUE
GRINGOS LOCOS

MAYHEM

DEATH IN THE PARK!

■ ***DEATH ANGEL*** *have completed work on their second album, a follow-up to their acclaimed debut,* ***'The Ultra-Violence'****.*

It's entitled ***'Frolic Through The Park'****, recorded at* ***Fantasy Studios****, Berkeley, US, and will be released on June 8 on the MFN/Under One Flag label.*

Death Angel will tour the UK in June with fellow Thrashers ***Nuclear Assault****.*

The full track listing for this album is:

Side One: ***'Third Floor'****,* ***'Road Mutant'****,* ***'Why You Do This'****,* ***'Bored'****,* ***'Confused'****.*

Side Two: ***'Guilty Of Innocence'****,* ***'Open Up'****,* ***'Shores Of Sin'****,* ***'Cold Gin'*** *(a cover of the classic* ***Kiss*** *tune) and* ***'Mind Rape'****. The CD contains an extra track,* ***'Devil's Metal'****.*

'Frolic . . .' was produced by the band and ***Davey Vein****, and engineered by* ***Michael Rosen****,* ***Rob Cavestany*** *and* ***Andy Galeon****.*

The album runs for approximately 45 minutes, and Mayhem's mole indicates that the whole thing is roaring!

The Death Angel/Nuclear Assault tour is as follows: ***Dublin SFX*** *June 1,* ***Belfast Ulster Hall*** *2,* ***Manchester Apollo*** *4,* ***Edinburgh Playhouse*** *5,* ***Newcastle City Hall*** *6,* ***Hammersmith Odeon*** *7,* ***Nottingham Rock City*** *8,* ***Birmingham Hummingbird*** *9,* ***Bristol Colston Hall*** *10.*

Be there.

■ **JUDAS PRIEST** release their version of the **Chuck Berry** classic **'Johnny B. Goode'**, taken from the soundtrack of the film **'Johnny Be Good'**, through the Atlantic label on April 11.

A live version of **'Rock You Around The World'** features on the B-side, and live versions of **'Turbo Lover'** and **'Living After Midnight'** feature on the 12" and CD versions respectively.

■ **ACE FREHLEY**, fresh from his recent Hammersmith Odeon appearance, has officially recruited drummer **Jamie Oldaker** to **Frehley's Comet**.

Oldaker was previously a member of **Eric Clapton**'s band for some ten years, and his first vinyl appearance with Comet will be on their brand new album, which they begin work on soon, and which should be out this Summer.

Meantime, the Odeon show was videoed for release sometime this year.

■ **ANTHRAX** BEGIN work on their new album, **'State Of Euphoria'**, later this month with producer **Mark Dodson**. It is scheduled for a Summer release.

■ **OVERKILL**, NEW York Metallers, have recruited drummer **Sid Falck**, who was previously with **Paul Di'Anno's Battlezone**. The new Overkill album, **'Under The Influence'**, is scheduled for release in May on the Megaforce/Atlantic label.

■ **LUDICHRIST**, SELF-proclaimed 'kings o' schism', have undergone some major line-up changes. Only **Tommy Christ** and **Glenn Cummings** (vocals and guitar respectively) remain of the original line-up. **Paul Neider** has joined on guitar, along with **Mike Walters** (bass) and **Dave Miranda** (drums).

Ludichrist are currently preparing to record their second album, tentatively titled **'Power Trip'**, which will emerge this Summer.

■ **CHASTAIN**'S NEW album, entitled **'Voice Of The Cult'**, will get a UK release on the Roadrunner label in the first week of May.

■ THE **MISSION** release a new single, entitled **'Beyond The Pale'**, on the Phonogram label on April 11.

CRY TOUGH

■ *BONK ROCKERS* ***Cry*** *have lined up a late April tour:* ***Aberdeen The Venue*** *April 21,* ***Ardrossan Eglinton Hotel*** *23,* ***Edinburgh The Venue*** *24,* ***Walthamstow Royal Standard*** *26,* ***Worthing Thieves Kitchen*** *27,* ***Thetford Breckland Sports Centre*** *30.*

Meantime, ***Dave Pearsall*** *will be giving up bass duties soon to concentrate solely on vocals, and the band are seeking a replacement. Interested parties should send a tape/photo to Cry,* ***10 Pindar Street, Barnsley, South Yorkshire****.*

ROAD QUEENS

■ ***GYPSY QUEEN****, who are fronted by the delectable and gravel-throated* ***Mattioli*** *sisters* ***Pam*** *and* ***Paula*** *(we here at* K! *can't tell you which is which, but would like to find out in the course of lengthy, erm,* interviews!*), return to the UK for a nationwide tour during May and June.*

The dates arranged thus far are as follows: ***Leicester Sector 5*** *May 26,* ***Huddersfield Polytechnic*** *28,* ***Milton Keynes Woughton Centre*** *June 1,* ***Buckley Tivoli*** *2,* ***Newcastle Mayfair*** *3,* ***Edinburgh Venue*** *4,* ***Aberdeen Venue*** *5,* ***Glasgow Venue*** *6,* ***Stoke Shelleys*** *7,* ***Leeds Duchess*** *8,* ***Birmingham Edwards No 8*** *9,* ***Portsmouth Basins*** *10,* ***Poole*** *(venue to be announced) 11,* ***London Marquee*** *12.*

More dates will be added soon.

Since their appearance at the Reading festival last year, the band have undergone numerous personnel changes.

The Gypsy Queen line-up is now Pam and Paula, natch, plus ***Scotty Mitone*** *on guitar,* ***Joey O'Jeda*** *on bass and drummer* ***Kenny Winterland****.*

Pam comments: "Our old band was just that – old! Brilliant musicians, but they didn't want to get involved with jumping around on stage or touring for months.

"The new guys are great musicians, young, and complete lunatics, and ready to die for this band – just like us!"

So now you know! Now, about that job as costume assistant, girls . . .

POISON OFF DONINGTON BILL

■ ***POISON*** *HAVE withdrawn from the Castle Donington festival bill due to 'contractual difficulties', before their appearance had even been officially confirmed.*

The Donington bill now consists of ***Iron Maiden, Kiss, David Lee Roth, Guns n' Roses*** *and* ***Helloween****. A replacement for Poison has yet to be confirmed. Whoever it is will either open the festival or appear between Helloween and Guns n' Roses.*

The festival will take place on August 20, and tickets are already available, priced £17 (inc. booking fee) from ***Aimcarve Ltd****. (to whom cheques and POs should be made payable),* ***PO Box 123, Aldridge, Walsall, WS9 8XY****.*

Enclose an SAE and allow 28 days for delivery. See ya there.

■ **LITA FORD** returns to the fray with the release of a new single, entitled **'Kiss Me Deadly'**, produced by **Mike Chapman** and out on the RCA label on April 11. It's backed with **'Broken Dreams'**.

■ HAY, HAY wimp fans. Good news for **Derek** and the like . . . **Haywire** release their most recent album, **'Don't Just Stand There'**, through the Roadrunner label in mid-May, a debut UK release for the band.

■ **HOLOSADE**, WHO recently signed to the Powerstation label, play **Walthamstow Royal Standard** April 26 and a double headline gig with **Acid Reign** at **Fulham Greyhound** on April 29.

■ **METAL CHURCH** have undergone a major line-up change. Vocalist **David Wayne** has left the band in a mutual parting of the ways, and is currently planning to put a new band together.

Meantime, remaining members **Craig Wells** and **Kurdt Vanderhoof** (guitars), **Kirk Arrington** (drums) and **Duke Erickson** (bass) are currently auditioning for a new vocalist to undertake the recording of their third album for the Elektra label, due later this year.

■ THE BALTIMORE-based version of **Wrathchild** have signed to Atlantic records in the US. They begin recording with producer **Michael Wagener** at Amigo studios in LA in May.

WELL PRIMED

■ ***RUSH*** *RELEASE a new single to coincide with their first British tour since 1983.*

It's entitled ***'Prime Mover'****, and is taken from their latest album* ***'Hold Your Fire'****.*

It's out on April 11 on the Vertigo label.

The 7" version also features ***'Tai Shan'****, 12" also has* ***'Open Secrets'****, the 7" white vinyl features* ***'Distant Early Warning*** *(live)' and the 12" 3D sleeve (!) also has* ***'New World Man*** *(live)'.*

KERRANG!

SPOTLIGHT PUBLICATIONS, GREATER LONDON HOUSE, HAMPSTEAD ROAD, LONDON NW1 7QZ
TELEPHONE 01 387 6611

MANAGING EDITOR: GEOFF BARTON

NEWS EDITOR: JON HOTTEN

SPECIAL PROJECTS EDITOR: CHRIS WELCH

SUB-EDITORS: ALISON JOY, KATE NISBET

DESIGN: STEVE 'KRUSHER' JOULE

FOR FEATURES CONTACT: GEOFF BARTON

FOR ALBUM REVIEWS CONTACT: ALISON JOY

FOR LIVE REVIEWS CONTACT: KATE NISBET

CONTRIBUTORS: STEFFAN CHIRAZI, LYN GUY, RICHARD HEGGIE, PAUL HENDERSON, HOWARD JOHNSON, DON KAYE, PAUL MILLER, DEREK OLIVER, DAVE REYNOLDS, XAVIER RUSSELL, MICK WALL, CHRIS WATTS, RAY ZELL

PHOTOGRAPHERS: 'CRAZY' GEORGE BODNAR, JOE GIRON, ROSS 'GLOBAL' HALFIN, RAY PALMER

ADVERTISEMENT MANAGER: MARC GREGORY

CLASSIFIED ADVERTISEMENT REPRESENTATIVE: MARISA BORGE

ADVERTISEMENT PRODUCTION MANAGER: TONY DIXON

SEKRETARY: SARAH 'SKARLET' SMITH

CIRCULATION MANAGER: PETER SHAW

PUBLISHER: ERIC FULLER

MANAGING DIRECTOR: MIKE SHARMAN

DISTRIBUTION: SPOTLIGHT MAGAZINE DISTRIBUTION, 1 BENWELL ROAD, LONDON N7 7AX
TELEPHONE 01 700 4600

TYPESETTING AND REPRO: MARLIN GRAPHICS, 2-4 POWERSCROFT ROAD, SIDCUP, KENT

PRINTERS: NENE RIVER PRESS, PETERBOROUGH

ISSN 0262 6624

© 1988 SPOTLIGHT PUBLICATIONS LTD

STOP PRESS: As this issue of *Kerrang!* went to press, we heard that **Cinderella** had pulled out of their support slot in the forthcoming **Judas Priest** tour. More details next week.

■ GERMANIC ROCKERS **Accept** have recruited vocalist **David Reese** to the line-up. He replaces **Rob Armitage**, who was in Accept for a short while before joining forces with **Myke Gray** in **Jagged Edge**.

■ **CHEAP TRICK**, who have been rejoined by original bassist **Tom Petersson**, release a new album, entitled '**Lap Of Luxury**', produced by **Richi Zito**, through the Epic label on May 3.

■ **MOURNBLADE** WILL enter the studio shortly to record a double-A sided single, '**Red Hot Reputation**' and '**Good Enough To Eat**'. Label contracts are currently being finalised.

Mournblade also play the following dates: **Walthamstow Royal Standard** April 15, **Ashton Under Lyme Gamecock** 16, **London Marquee** May 8, **Chelmsford Chelmer Institute** 13.

■ FORMER **DEVICE** player **Pat Regan** has put together a new, as yet unnamed band with vocalist **Teresa Straley** and guitarist **Brad Bailey**, in a 'heavy type' **Heart** vein. The band are signed to Warner Bros. and have an album scheduled for a June release.

GREETINGS FROM LA

Take a stare at four of the latest LA raves – WARRANT, D'MOLLS, SALTY DOG and SWEET SAVAGE – an' remember at least a couple of names. Could be the latest ones to crawl up out the sleaze . . .

■ ***SWEET SAVAGE*** *are a Texas-bred band who look set to clinch a recording deal imminently. They issued a self-financed debut album two years ago, but have since recruited* ***Joey C. Jones*** *(pictured above) to join forces with brothers* ***Chris*** *and* ***Lane Sheridan*** *on guitar and bass, respectively, and drummer* ***Walt Woodward III*** *who was a member of excellent Noo Yawk act* ***Shark Island****. Worth watching out for . . .*

■ ***D'MOLLS*** *started life in Chicago before moving to LA a year ago, and getting snapped up by Atlantic Records (US) in their first week in town.*

They'll release their debut album in the US sometime in April.

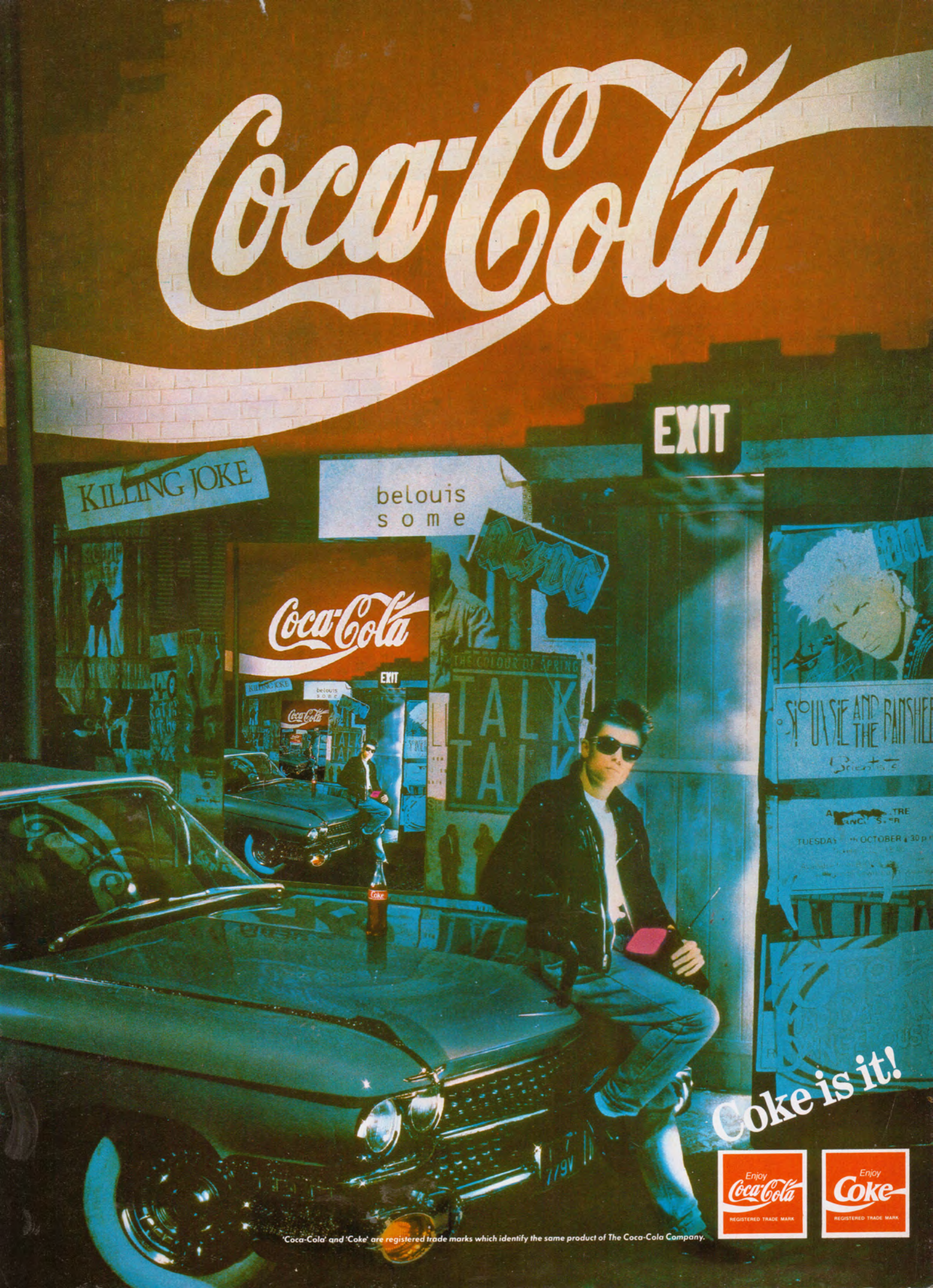
D'Molls gained notoriety quickly by playing a selection of shows dressed in women's underwear, but now, as you can see, they content themselves with dressing in ordinary women's clothes!

The D'Molls line-up is ***Desi Rexx*** *on vocals and guitar,* ***SS Priest*** *on guitar,* ***Lizzy Valentine*** *on bass and drummer* ***Billy Dior****.*

■ ***WARRANT****, who were voted Number One act in Los Angeles for 1987, are a five-piece outfit, heavier than* ***Poison****, but in the same trashy vein. They consist of* ***Jani Lane*** *on vocals,* ***Eric Turner**** *and* ***Joey Allen*** *on twin guitars,* ***Jerry Dixon*** *on bass and* ***Steven Sweet*** *on drums. As Jani says: "I can honestly say that I've never met a girl that someone in this band can't talk the panties off!"*

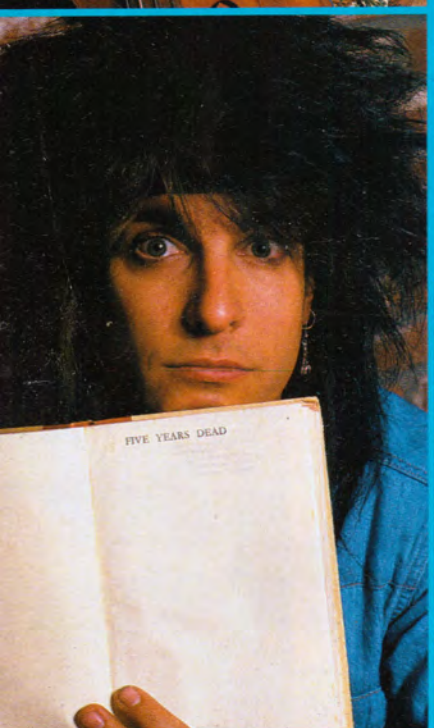
■ ***SALTY DOG*** *are currently denting the LA club circuit, and are made up of a bunch of Hollywood veterans. Drummer* ***Khurt Maier*** *and guitarist* ***Scott Lane*** *were formerly with* ***Max Havoc****, and bassist* ***Michael Hannon*** *played with weird rocker* ***Kerry Doll****. Singer* ***Jimmi Bleacher*** *is the only new face.*

The band are currently being managed by the semi-legendary ***Vicky Hamilton****, who had 'a hand' in the early careers of* ***Mötley Crüe****,* ***Poison*** *and* ***Guns n' Roses****. So watch out for this lot!*



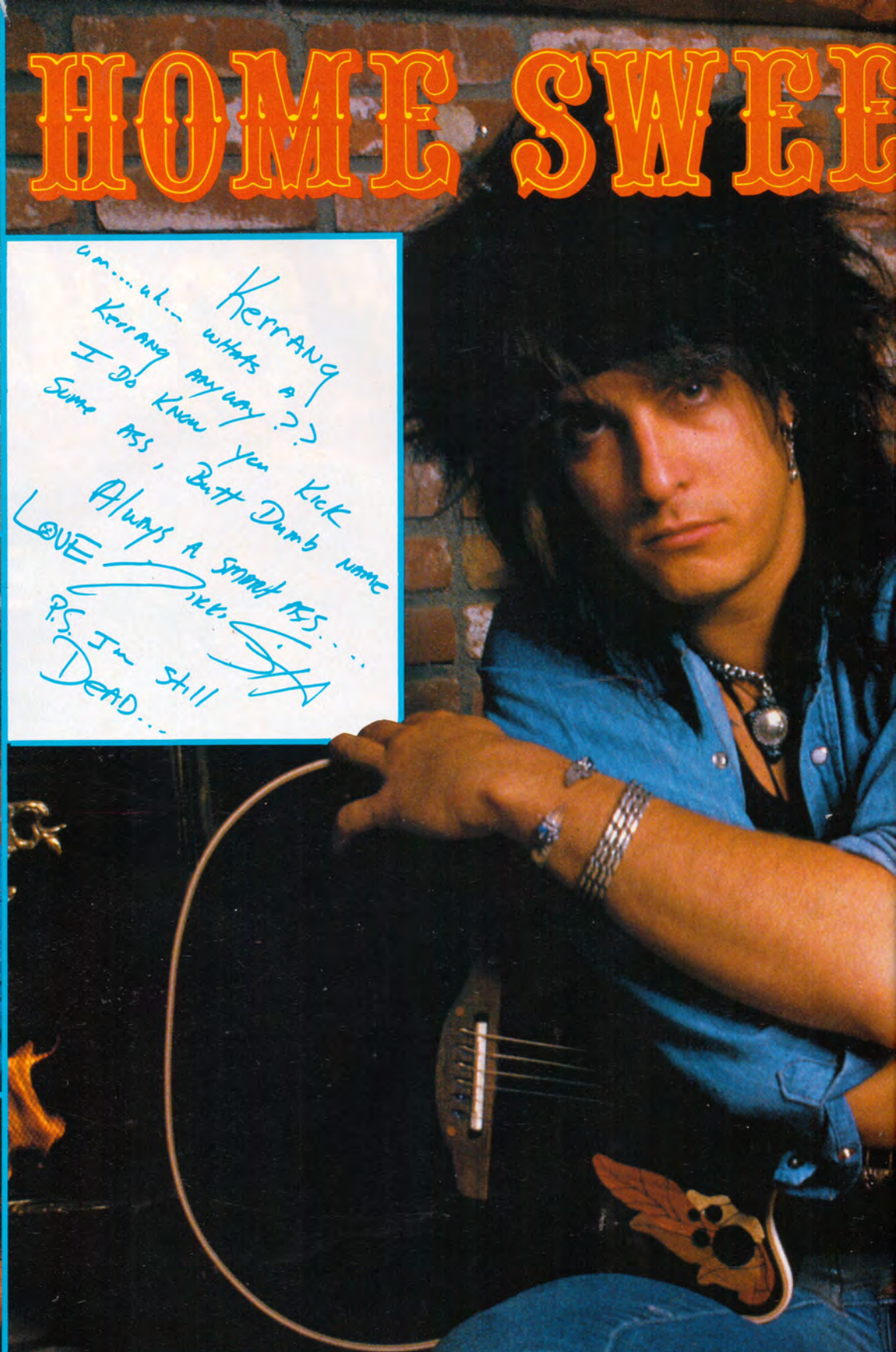
'Coca-Cola' and 'Coke' are registered trade marks which identify the same product of The Coca-Cola Company.

HOME SWEE

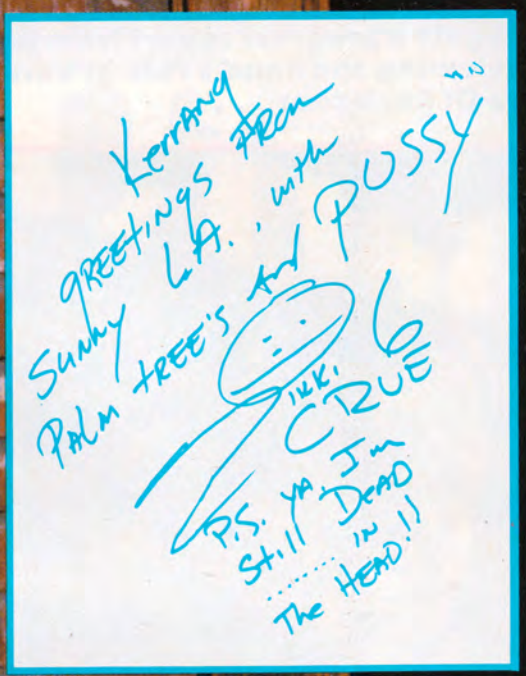


Kerrang

um... uh... whats a Kerrang anyway ?:)
I do know you kick some ass, Butt Dumb nunne
Always a smart ass...
LOVE Dixie Dean
P.S. Im still Dead...



T HOME



INVESTIGATION IS the art of elimination.

We may not yet know *who* **Nikki Sixx** of **Mötley Crüe** is, but we now know *where* he is!

Yeah, here's Nikki relaxing in his Los Angeles home, looking fit once again, and relaxing with a few of his favourite things: his guitars, bike and pets!

See, Nikki recently called *Kerrang!*'s very own jetset photographer **Ross Halfin** and invited him over to take some snaps and to pass on a couple of personal messages to the readers of *K!*, naturally scrawled in Nikki's own fair hand on the back of a handy envelope . . .

And as you can see, Nikki's anxious to let you all know he's still alive – however, at the time these pix were taken he was unaware of our **Trippe/Farrano** Crüe doppelganger story of a few issues back! Probably just as well!

And, apart from your own letters, there've been some interesting developments on the Matthew Trippe front.

Doug Thaler, one half of the Crüe management team, called *Kerrang!* about our shock exposé (ish 178) and commented that Matthew Trippe is 'a lunatic' who has been touting his claims to have been Nikki Sixx for four years now. Thaler declined to make any official comment on the story, preferring to 'let sleeping dogs lie' . . .

It appears, though, that Trippe will not disappear. He has apparently filed another lawsuit claiming that he wrote the hit '**Girls, Girls, Girls**' song, and has appeared on America's national **MTV** channel claiming to have been Sixx.

The story also seems to have broken throughout Europe. We can assume that there will be increasing repercussions later this year.

Meantime, Nikki Sixx (that's Frank Farrano, fight fans!) has cleaned up his act since the cancelled UK tour debacle, and he and the rest of the Crüe are currently in the studio, preparing a new album for September release.

Oh yeah, Nikki, and a *Kerrang!* is a . . .

JON HOTTEN

Pix Ross Halfin

The Justice League

METALLICA are currently ensconsed in the studio, recording their latest mega opus 'And Justice For All'. ELIANNE HALBERSBERG gets a progress report from powerhouse drummer LARS ULRICH, along the way previewing the band's role in Van Halen's upcoming US Monsters Of Rock tour . . .

STRANGE WHAT the studio does to people. Turns the most rational beings into madmen, converts the meek into savages, slows the frenzied to a snail's pace.

Take **Lars Ulrich**, for example. A veritable energy generator for **Metallica**. Tonight, when my telephone rings, he's but a mere shell of a man.

"I've had a shitty day," is how he introduces himself, "but let's talk anyway." So we talk for a solid hour about Metallica, the new album and **Van Halen**'s upcoming Monsters Of Rock tour. He speaks slowly, apologises for being somewhat disoriented. Forgiven, of course. The writer is perfectly charmed!

Hardly 12 hours later, he rings again. "Erase your notes," he laughs. "We'll start over." And we begin again, for an additional two-hour session.

This is the Lars Ulrich we've all heard about – animated, quick-witted, clever.

"You're the first person we're officially telling the album title to," he announces, as I scribble proudly. "It's called '**And Justice For All**'. It's not a concept album, because we purposely shy away from that shit. 'And Justice for All' – it's pretty strong, a bit sarcastic, and kind of cool.

"Every Metallica album lyrically deals with things that interested us collectively and individually in the six months or year gone by while we were writing. A lot of album subjects come out of that. So there it is. The funny way we write and get things about is we write *an album*. Individual songs complement each other and we work within the structure of what an album is.

"An hour of music covers a lot of territories. We get the main song ideas and already know where the album should go. We write in complete opposite of excess. We get exactly what is needed for the album, but not as simply as it sounds. We focus on needs. **James (Hetfield**, guitarist) and I focus on tapes, what ideas work. We'll narrow six ideas into one, go for different feels and moods. This riff or that riff may go well together in one song, so we'll go with that feel and build around basic ideas.

"'And Justice For All' has nine songs, instead of our usual eight. So it's a little longer than usual. That's not because we were trying to be trendy. Right now, the big thing is to put out these long records. It's just that we had eight brilliant ideas and a ninth one that was just as strong, so we felt it should be included."

As much as one enjoys the company of Ulrich's telephone conversation, a note is made to never again consume food or beverage before interviewing him, as you will soon comprehend.

"I'll give you some song titles," he offers. "'**Blackened**' is the opener. It takes off right from the beginning. 'Ride The Lightning' and 'Master Of Puppets' had huge acoustic epic intros. Now, all bands are doing that, so we avoided it on purpose. This is one, two, three, four, GO!

"'**The Shortest Straw**' is uppety-tempo, not competely out of control, but energetic. It's just *there*. It deals with blacklisting stuff in the 1950s in the US because people's ideas and views didn't fit in with mainstream America. Then there's '**The Frayed End Of Sanity**', '**Eye Of The Beholder**' – a crunchy, mid-tempo thing, the title track, and '**Dyer's Eve**.' That's a crunch, out of control one about the old dear mom and dad thing. The kid's parents hid him from the real world while he was growing up and once he's out there, he isn't prepared. He writes them a note saying, 'What the hell? What is this all about? Why didn't you tell me?' He's contemplating suicide; this could be his last night." A lovely little ditty that should endear Metallica to the PMRC. "Oh, yeah," he snaps. "That was a *big* concern!"

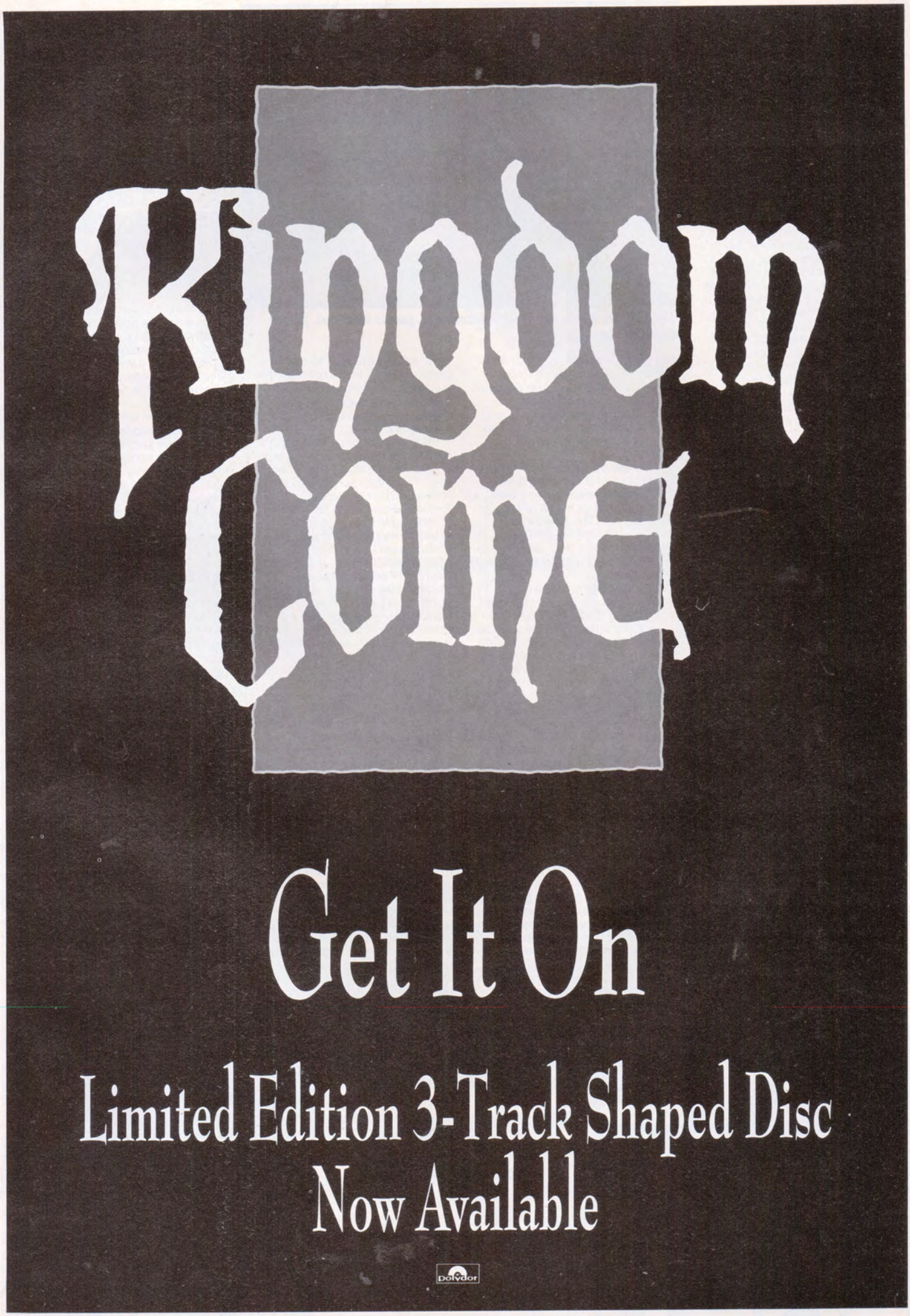
THEN THERE'S the album's real gem, '**One**'. Ulrich continues. "That's the sick subject one, to be really freaking. James got the idea from a book by **Dalton Trumbo**, who was also blacklisted in the '50s. It's called '**Johnny Got His Gun**', about a guy who comes back from the war with no arms or legs, and 'One' is about this – a person with no limbs, deaf, dumb, mute – a living brain (the noon salad begins working its way back up!), this big mass of brain matter. Those are just a few light subjects we've touched upon this time.

"We've found a style over '. . . Lightning' and '. . . Puppets' that we're comfortable with. We get better every two years and try not to limit ourselves to doing one thing; painting ourselves into a corner. We're always very open to as many feels and moods

KONTINUEZ PAGE 10

Pic Bertrand Alary

LARS ULRICH: "We have confidence in ourselves, and that comes across in our music, writing and performance. So we don't care what people think or expect. We please ourselves first and foremost"


Kingdom Come
Get It On
Limited Edition 3-Track Shaped Disc
Now Available
Polydor

League

FROM PAGE 8

or reactions as possible. We try to be diverse, from one extreme to another, so we don't limit or bore ourselves.

"People can get the album (not yet!) and figure it out. It's not '. . . Lightning' or '. . . Puppets' Part Two. It's a collection of nine new Metallica songs and how we felt when we wrote them in November and December, 1987; musical ideas within the spectrum of a couple of months. There's no premeditated thought. We're very fortunate to be in a position where we don't have to compromise anything. There's no outside involvement."

Mind you, there's much more to be said about 'And Justice For All', but it's time to turn our attention to matters immediate, such as the aforementioned VH Monsters Of Rock Fest and its three month run across the US.

"It ties in well with our album coming out in June. We haven't toured the US since 1986. Obviously, there's some sort of buzz on the band and from Van Halen's point of view, I guess it seemed a good idea to take us out (alongside VH, **Scorpions, Dokken** and **Kingdom Clone**) because we're different from other bands, and **Ed Leffler** (VH manager) thinks we'll bring in a lot of different people.

"I don't want to sound arrogant (the one thing Lars Ulrich will *never* be accused of – more later) like, 'Oh, they picked us because we're f**king great!' From Van Halen's side of things, the bands really complement each other; like five different flavours. It's a great situation. What's important to me is that kids who come to these gigs will hear a lot of different things, not the same song being played over and over by five groups. We fit in at being the most left field!"

METALLICA ARE no strangers to these all-day beer and belch orgies, having done **Donington** and numerous European Monsters events, on the ticket with everyone from **Deep Purple** to **Ozzy, Elvis Costello, Phil Collins, Eric Clapton, ZZ Top, Bon Jovi** and a US '**Day On The Green**' with Scorpions.

"It's definitely a different thing from doing your own gig or an indoor arena. You learn to be more tolerant. When you do your first one, it's 'Wow!' Great expectations, and it's easier to get disappointed because it's so easy for these things to get f**ked up.

"The less you expect, the more you get out of it because there's so much bullshit, it's so chaotic, you only have so much room. Go with the flow. The headliner usually has the whole thing under control, so you learn not to be concerned. Just play and give your best."

Still, conquering crowds of such magnitude is no small feat.

"You've got to create a bond and get the energy happening. A 'normal' show for 5,000 to 10,000 people – you see a lot of the people; eye contact gets you going. You put energy out, they throw it back, it creates a circle. These gigs – the mere thought of the number of people . . . to walk on stage and see people as far as you can see . . . 80,000 looking at you! It's a feeling transformed into energy somehow. Instead of playing to eye contact, you play to a whole mess of soup out there! It's not any less just because it's more. It creates anxiety, enthusiasm and positive energy. It's an interesting thing that's pretty cool. That ocean of people really makes you go!" (In more ways than one, no doubt).

"It's best summed up in one word: vibe. If it's there, it's unstoppable. Festivals have a personality, a certain vibe that tends to flow through the day. If the first band goes on and is really good, it spills over and if you're lucky enough to have good weather and organisation, it carries on through the day. Turn-out, production, weather – those things transmit into the whole day.

"If it's happening, you can't stop it. It's not a spontaneous jam or gig. People don't get up and say, 'What do you want to do today?' 'Oh, let's go to the festival.' Bands and fans wait three months for it and it's the kind of thing where the enthusiasm builds until the day. It has to start on stage, because if the bands aren't delivering, nothing else matters. But it's also got to be a cycle. If you're up there and you're not getting anything back from the audience, it comes across in your playing.

METALLICA (from left): Kirk Hammett, James Hetfield, Jason Newsted, Lars Ulrich

WE HAVEN'T laid out a set list yet, but I feel these gigs versus arenas – it would surprise me if we played more than one new song because this isn't the time to showcase ourselves: 'We've got a new album coming out and here's 45 minutes of new material. If you like it, buy it'. Kids don't want an hour of songs they don't know. You have to play what feels comfortable for everyone.

"The worst thing for me was when my favourite band came to town and I was in the audience and they'd do five songs from an album that wouldn't be out for two more months – 'Oh, time to go to the bathroom.' Listening to new material is not a physical thing. You've got to be attentive. If there's no energy release, the show gets stale. Maybe we'll do one new song just so everyone knows we've been in the studio, we can still write, there is a record coming."

Upon completion of the Monsters, Metallica will headline a European tour (August–October), return Stateside for their debut US headline jaunt (November '88–June '89), with a Japanese swing scheduled as well.

While they've certainly developed a healthy following, enough to earn them platinum certifications, Ulrich adamantly *refuses* to acknowledge, contemplate, or even associate himself with the word 'success'.

He bristles at the mention of fame, challenging, "I don't want to hear about it because I feel very comfortable right now and don't want to walk around knowing this or that. I'm fine without it. Once you're aware (of success), it changes the way you think, so it's perfectly fine not to realise. It keeps you hungry and, at the moment, we're so-o-o hungry!

"We're the kind of people who never look too far ahead. We take things one step at a time. The main thing is not to take *anything* for granted. We've become more confident, sure of ourselves. Unfortunately, people mistake confidence with arrogance.

"We have confidence in ourselves that comes across in our music, writing and performance. That means we don't care what people think or expect. We please ourselves first and foremost. If you worry about what others think of you, you alter yourself and cater to their needs. That's territory we don't want to get into."

THE KEY TO Metallica's longevity and the promise behind their future lies in the fact that, "the initial ideas about why this came together are pretty intact. It came together for fun. James and I wanted to jam, play music we like, and travel. Not in a trillion years did we think we would live off of this, do it full time, see our names on polls and charts. We were living in Los Angeles, into European Heavy Metal. It was nirvana to meet every day at 6:00 and play underground British Metal covers.

"But you've got to be hungry and we are, because it's still the same ingredients. There's so much fun involved, and the minute that stops and there are serious problems somewhere, then it's time to call it a day."

THE MACC LADS

"NO SHEEP 'TIL BUXTON"

NEW SINGLE:—

'Pie Taster'/
'No Sheep Til Buxton'

7" — VHF 44
12" — 12 VHF 44 (including bonus track)
Cassette — HH9

ALBUMS:—

'Bitter Fit Crack' WKFM LP 100
Cassette — HH7
'Beer & Sex & Chips 'N' Gravy' WKFM LP 56
Cassette — HH1

COMPACT DISC COMPILATION:—
'Dirty, C.D., Chips 'N' Gravy' WKFM XD 110

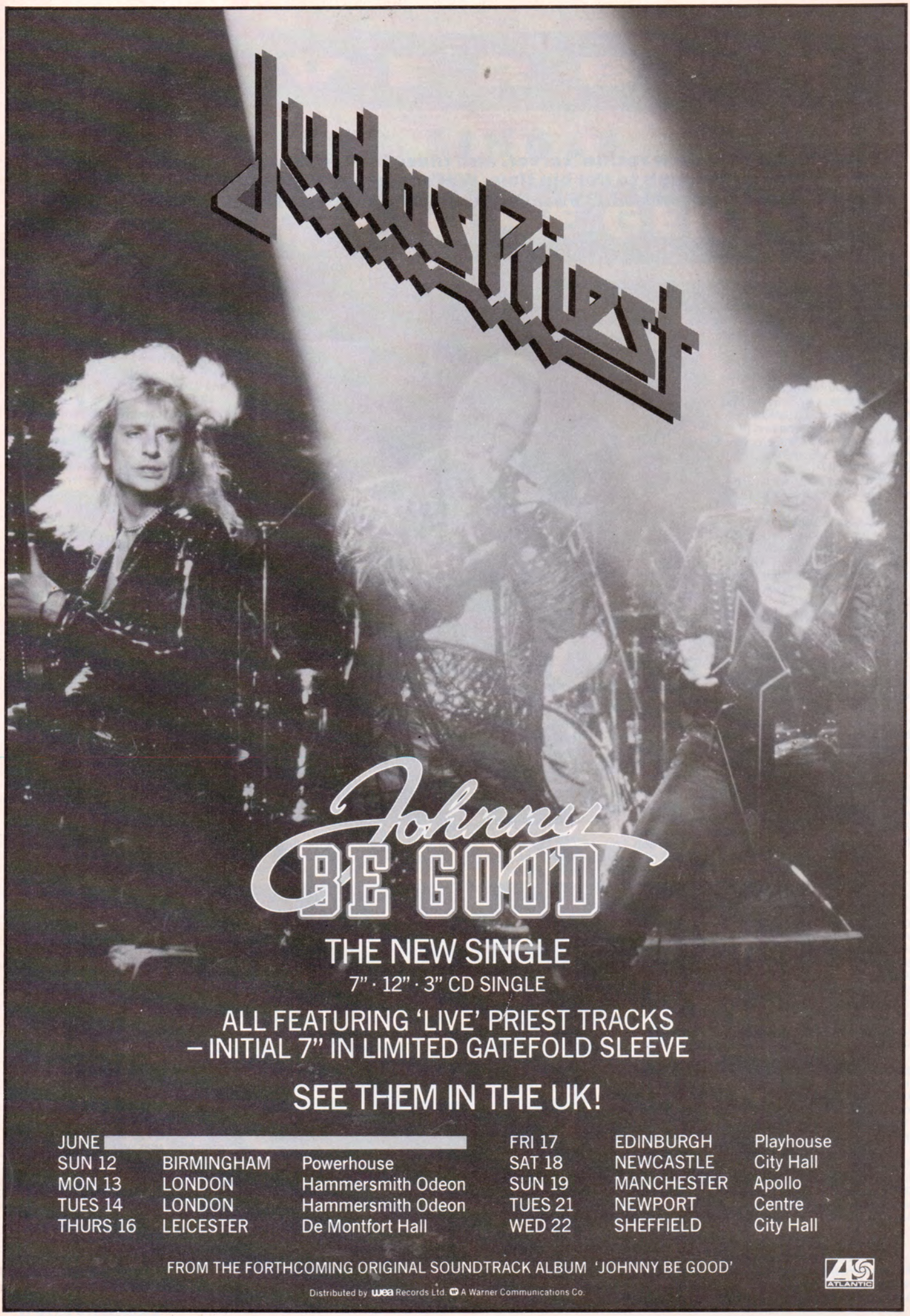
Distributed by BMG/RCA/Ariola

ON TOUR:

APRIL
15th Hampton Court, Jolly Boatman
16th Hammersmith, Greyhound
21st Preston, Gatsby
26th Stoke-On-Trent, Shellys
29th Leeds, Astoria

MAY
5th Leicester, Sector Five
7th Manchester, International Two
9th Sunderland, Old 29
14th/15th Sheffield, Take Two
20th London Uni, S.O.A.S.
21st Liverpool, Royal Court
27th Bradford, Queens Hall
31st Nottingham, Rock City

FM RECORDS



THE NEW SINGLE

7" · 12" · 3" CD SINGLE

ALL FEATURING 'LIVE' PRIEST TRACKS
– INITIAL 7" IN LIMITED GATEFOLD SLEEVE

SEE THEM IN THE UK!

JUNE			FRI 17	EDINBURGH	Playhouse
SUN 12	BIRMINGHAM	Powerhouse	SAT 18	NEWCASTLE	City Hall
MON 13	LONDON	Hammersmith Odeon	SUN 19	MANCHESTER	Apollo
TUES 14	LONDON	Hammersmith Odeon	TUES 21	NEWPORT	Centre
THURS 16	LEICESTER	De Montfort Hall	WED 22	SHEFFIELD	City Hall

FROM THE FORTHCOMING ORIGINAL SOUNDTRACK ALBUM 'JOHNNY BE GOOD'

ATLANTIC

Distributed by wea Records Ltd. A Warner Communications Co.

HEAT STROKE

Four albums into their rockin' career, and those bruisin' BLACK 'N BLUE boys still haven't broken through to the big time. Wot's to blame? Too much Californian sun, or not enough mean wimmin? Vocalist JAIME ST JAMES tells all to DAVE REYNOLDS

IN HEAT. All those meeeeaannn women who live in Mick Wall's head are in heat all the time. Tall, meeeaannn women with curves in all the right places and a fire in their loins.

In Heat. 'In Heat' is the title of the fourth album from those bruisin' Black 'N Blue boys, the band signed to Geffen Records.

The very same band who relocated to Los Angeles to find fame, fortune and frustration away from their home turf of Portland, Oregon – the city where men are men and women are MEEEEAANNN!!

Fate has not been particularly kind to Black 'N Blue since they scored a major recording contract some four years ago now. Prior to signing with Geffen the band – comprising Jaime St James (vocals), Tommy Thayer and Jeff Warner (guitars), Patrick Young (bass) and Pete Holmes (drums) – had built a strong underground following with their demo tapes.

Black 'N Blue's very first demo is still regarded by many, myself included, to be the quintet's finest moment, a set of three songs that just KILL!!!

The wild 'n' heavy combination of 'Violent Kid', 'Chains Around Heaven' and 'I'm The King' is still something that sends a wild tingle down my spine every time I play the demo, which is much more than can be said about any of the band's subsequent album releases ('Black 'N Blue' in 1984, 'Without Love' in 1985 and 'Nasty Nasty' in 1986).

Of course the band did record 'Chains . . .' and '. . . King' on their Dieter Dierks produced debut. 'Chains . . .' also appeared on the first 'Metal Massacre' compilation when the record went into its second pressing and Steeler's 'Cold Day In Hell' got taken off. But neither of these Black 'N Blue classics made the transition to vinyl well, Dierks' production completely ruining the rawness of 'I'm The King', a song that was never meant to have commercial Metal appeal.

Yeah, when Black 'N Blue first appeared they were uncompromising North West street punks. As Jaime St. James admitted to me recently, "Getting a major record deal f**ked us up."

But, as the saying goes, you can't cry over a spilt bottle of Jack Daniel's, and Black 'N Blue are back in our faces again (like a bad penny) with this here 'In Heat' album.

"I REALLY DON'T know whether this album will be the one to really break us," says Jaime. "Actually I stopped making predictions a long time ago. 'In Heat', I have to say, is the record that has the most Black 'N Blue attitude. In my heart I really think it's the best album we've made."

Pic Joe Giron

JAIME ST JAMES: "Because we haven't had much success doesn't mean we're gonna give up. We do the best we can"

It seems to be a bit experimental, at least as far as Side One is concerned, wouldn't you say?

"Yeah, I guess it is. The first side of the record is really ALL of Black 'N Blue's different sides, including the real balls out stuff."

'In Heat' has, like its predecessor 'Nasty Nasty', been produced by that legend in his own lifetime, Kiss' Gene Simmons. A great many people feel that he makes albums he produces sound too much like Gene Simmons solo albums.

Wendy O. Williams, Keel and E-Z-O have all felt the lick of a long production tongue in the past and the albums Gene has produced by these acts, it has to be said, do have a certain Lizard-like feel about them. So does 'Nasty Nasty'. But does 'In Heat'? Ray Zell seemed to think so when he reviewed the album a couple of issues ago. How does Jaime feel abut this accusation?

"I honestly don't think this album sounds more like a Gene Simmons album rather than a Black 'N Blue album. 'Nasty . . .' did have spots on its that sounded like Gene or Kiss, but with this new record we had so much material of our own that Gene didn't have a chance to contribute any of his own input on the song side. He did write *some* songs with us, but not as much as on the last album.

"I have to point out though that one of our biggest influences was Kiss, so it's probably no surprise that some songs may sound a little like them. We decided to work with Gene again because we were really pleased at the direction we found ourselves going in after the last record came out.

"We felt we really had something this time. It wasn't quite what we wanted because we weren't entirely happy with how 'Nasty Nasty' came out, but it was a necessary album to really establish what we were doing. We just knew that we had to work with Gene again on 'In Heat'.

"This record has some of the best ever Black 'N Blue songs on it. Everything I write about is usually to do with tits, ass or somewhere in between! I'm real proud of 'Heat It Up, Burn It Out' f'instance. We were originally gonna open up the record with it, but we ended up using 'Rock On'. And the song 'Live It Up' just has that 'I'm here, use me sexually until I burn out' attitude.

"Y'know, I get really tired of seeing people who don't go for gutso, the kind of people who have a ton of money in the bank but are always complaining that they're broke. I can't relate to those kind of people."

SOME TRACKS on the second side, especially 'Stranger', have a strong Def Leppard feel about them. How do you explain that?

"I have to agree with you. Yeah, 'Stranger' in particular does sound a bit like Def Leppard. It's my fault! Maybe I've been listening to their albums a lot! When we write songs we just do what we feel. We're not ashamed of being compared to other bands, but we don't make a conscious effort to copy them."

Whilst a great many of their Los Angeles contemporaries have gained major recording deals and have seen their careers go up and up, Black 'N Blue have struggled to find the recognition that they truly deserve. I mean, gimme these guys over the likes of Guns n' Roses, LA Guns or Faster Pussycat any day of the damn week!

Doesn't it all get so terribly frustrating for a band of undoubted talent like B'NB to see others get all the accolades?

"Yeah, it pisses me off," admits St. James. "The thing is, we still put out good stuff, it makes us work harder. We spent the whole of 1987 putting this record together. If we weren't writing we were in the studio recording. We only played one show throughout the whole of last year and that was only to take the photograph on the back of the album cover!

"Because we haven't had much success," Jamie continues, "doesn't mean we're gonna give up. We do the best we can."

In some ways I think the continuing interference of Geffen Records into Black 'N Blue's affairs has been somewhat to blame for the band having a hard time out there. Ever since signing to the label the band have always had to do what the company wanted. One of the greatest mistakes B'NB made was to agree to have Bruce Fairbairn produce their second album, which saw the group heading in a ridiculous, sickly commercial direction that lost the boys a good deal of ground. Thankfully, the liaison with Gene Simmons for 'Nasty Nasty' saw them get on the right track.

'Nasty Nasty' also saw interference from Geffen when the company insisted they record a Jonathan (Journey) Cain written and produced ballad called 'I'll Be There For You', a song that was so out of place on an otherwise hot rockin' album it was untrue. The track was released as a single . . . and, not surprisingly, died a death. At the time the band were not happy at all about the song, particularly Tommy Thayer, who hated the cut and wasn't really afraid to admit so if asked.

WHEN IT CAME to record 'In Heat', Geffen were keen on

KONTINUEZ PAGE 14

LOVERBOY

THE SINGLE

BREAK IT TO ME GENTLY

NOW AVAILABLE

12" WITH FREE TOUR PATCH

651459 7/6

BREAK IT TO ME GENTLY
AND
NOTORIOUS
ARE FEATURED ON THE ALBUM

WILDSIDE

Produced by Bruce Fairbairn

CBS

460045 1/4/2

ON TOUR WITH DEF LEPPARD
All tour dates sold out except Leeds April 20th.

DPA

STROKE

FROM PAGE 12

getting the band to record a version of the Gene Simmons and Paul Stanley written 'It's My Life', a song that first appeared, of course, on Wendy O. Williams' 'WOW' solo album. Simmons was also in favour of the idea, and it was hoped that the song would have enough appeal to enable Geffen to get a hit from it. This time Black 'N Blue were having none of it. Tired of being forever pushed around they told Geffen where they could stick it!

"Nobody is gonna tell us what we're gonna put on our albums ever again," claims Jaime. "Geffen thought the song was great, so did Gene, but we felt it wasn't us. It wasn't a Black 'N Blue song. We went in to the label and told them we didn't want the song on the album. This time they could see we meant business.

"In the past the label *has* interfered too much with our direction, but it won't happen any more. We've had the record company and producers seeming to want to fight against the band rather than working *with* us. Thank God that we've learned from it. We really have nothing to lose now. We've just put out a record that we're really proud of so it's up to everybody else now. It's just a pity that we've had to learn all about this business pretty much in the public eye."

'In Heat' was delayed because of the arguments over 'It's My Life'. Another song that got canned was 'Survival', a cut that featured a Gonzoid guitar solo from no less a wildman than Ted Nugent!

"Oh Yeah! Ted played a really great solo on that but the song itself wasn't really good enough to go on the record."

As a longstanding Black 'N Blue fan I've always wanted that early demo track 'Violent Kid' to go on one of their albums, just in the vain hope that a man like Gene Simmons would be able to do it much more justice than on the classic tape. Somehow I very much doubt it, but then the song will probably never ever appear on vinyl, unless of course it gets bootlegged!

"So many people love that song! We get tons of kids wanting us to play that at our shows. The problem is that the only way we'd ever get to record that song again is if we left Geffen! Y'see, the guy that signed us, John Kalodner, hates that song with a vengeance! That old stuff was really good shit though!"

Yes, how about the brilliantly titled 'We've Come For Your Girlfriends', another piece of good shit from an '83 demo?

"Man, how do you know about that?! That was a song I used to do in the band I was in before this one."

The Movie Stars?

"You got it! I dug that one out just for fun with these guys and put it down on tape before we got signed to Geffen. That was a long time ago now."

It's also been a long time since Black 'N Blue were last in Europe, Jaime?

"That's right. We've only ever played in Britain once, that was when we did one show opening for Whitesnake and Headpins at Hammersmith Odeon in 1984. That was just before we went to Germany to record our debut album. It's crazy, we're the only American band who've reached our fourth album and haven't toured Europe yet.

"We wanna do it really badly. In fact that's something I'm gonna bring up at the next meeting we have with the label and our management. I wanna fight for this one! It's one of my biggest goals to do a European tour and to play in Britain again. We wanna go back to Japan too. We've only ever been there once as well."

Pic Joe Giron

BLACK 'N BLUE: "We're not gonna be sitting on our asses this year!"

THE IMMEDIATE battle plans for Jaime and company are to play some shows up in their native North West and do some headlining shows further south on the West Coast of America before venturing out further east as a headlining act doing small arenas or playing the major circuits as an opener.

"We're not sitting on our asses this year!" assures the singer. "The last tour we did was with Yngwie Malmsteen in December 1986. We're raring to go!"

That's the trouble – when you're in heat you just can't settle anywhere!

Candlemass

NEW DOUBLE A-SIDED SINGLE

Samarithan

Solitude

(THE ULTIMATE DOOM TRACK EVER!)

12-INCH INCLUDES EXTRA TRACK 'CRYSTAL BALL' (NEW VERSION)

LTD. 7-INCH ON RED VINYL

AXIS RECORDS DISTRIBUTED BY: P.R.T. AND GREYHOUND

RESCHEDULED: RELEASED MONDAY APRIL 18TH

RUSH

PRIME MOVER

12″

UNIQUE COLLECTORS EDITION

3-D EFFECT SLEEVE

Also includes

DISTANT EARLY WARNING (LIVE)* · NEW WORLD MAN (LIVE)*

*(Unreleased live versions not available on regular 12″)

RUSHR 1412

7″

LIMITED EDITION WHITE VINYL

Also includes

DISTANT EARLY WARNING (LIVE)

Unreleased live versions not available on regular 7″

RUSHR 14

ALSO AVAILABLE ON REGULAR 7″ (RUSH 14) & 12″ (RUSH 1412)

ON TOUR

21st April BIRMINGHAM NEC
23rd April BIRMINGHAM NEC
24th April BIRMINGHAM NEC

26th April GLASGOW SECC
28th April LONDON WEMBLEY ARENA
29th April LONDON WEMBLEY ARENA
30th April LONDON WEMBLEY ARENA

phonogram

LIVEWIRE
0898-1213

VERTIGO

WIMPWIRE

Well wobbly wimpy womblings that won't give you the willies . . . from DEREK OLIVER

■ CRIKEY! NO sooner had I put pen to paper and dashed off the last instalment of Wimpwire when what happens, the phone starts ringing and there's none other than **Martyn Ward** from Welsh pompsters **Laroche** bleating like a baby on the end of the line. Seems as though Laroche's vocalist **Dave Vandervell** has taken it upon his well-equipped head to leave the band.

If you fancy a stab at taking over Laroche's vocal duties then get a cassette, bio and picture in the post right now and address it to Martyn **c/o St Hellier, Church Lane, Undy, Newport, Gwent NP6 3EN**. Be warned though, because the band have already been through about twenty-five musicians, half of which appear to have been vocalists, in order to assemble the perfect pomp band. **Giuffria**, **White Sister** and **Journey** figure highly in their playlists and **Michael Bolton** would be thier ideal first choice.

■ SWEDEN CALLING! Bleep, bleep . . . "Hello, it's your soft rock wimp from Sweden bringing you all the latest hot poop." That's the voice of **Mag Soderkuist**, our regular Swedish correspondent who in the past has brought us such mega brilliant groups as **Glory** and **Alien**. This time around he's sent me some info about two of the best acts I've ever had the pleasure of listening to. Talk about being knocked out of the armchair, I hit the ground so fast that my earplugs nearly fell out!

First in line for the Wimpwire test of approval just has to be an utterly brilliant band called **Bad Habit**. Containing five contenders for the crown of Male Sex Symbol in the next readers' poll, Bad Habit are undoubtedly the best melodic rockers I've heard since . . . since **White Lion**! Sensational vocals, better than **Mike Tramp**, brilliant songs and incredible arrangements make Bad Habit a phenomenal proposition. So what's the deal?

Well, apparently they've been around for a couple of years, lying low in the south of Sweden teasing the odd lucky punter with a gig or two but generally exercising and refining their magnificent melodic style. A stunning group whose tone fuses a blend of pop and rock with just the right degree of polish and detachment; every single track of theirs that I have in my possession is a mini-epic of cool, romantic proportions, a slice of quaintly distilled Americana with memories for everyone.

Fronted by vocalist **Bax Fehling**, a voice mightier than

SWEDISH EROTICA: make Poison look like Onslaught

Paul Sabu or **Dave Lee Roth**, the rest of the band consist of American guitarist **Hal Johnstone**, keyboard man **Doc Pat Shannon**, bassist **Stevie Rose** and drummer **Jamie Salazar**. Late last year they recorded a solid and extremely well crafted demo which garnered enough good vibes to persuade them to press it up in mini-album form. Next step was a one-stop distribution deal which led them to the doors of CBS who were so blown away by the stunning quality of the material that they actually offered Bad Habit a deal to release the album on the CBS label itself. Titled '**Young And Innocent**' the record is due for release (Sweden only, I understand) in early May. The unrealised potential contained in this band is simply staggering and you'd be well advised to get in on the act now or forever hold your peace. Unfortunately I haven't managed to get a contact address for them yet but hope to have that vital slice of information by the time Wimpwire next hits the racks.

■ THE OTHER band Mag has so kindly discovered for us is called, rather strangely, **Swedish Erotica**. Yeah, I ain't got a clue about that monicker either and I'm not so sure they'll get much respect for using it. Still, that's neither here nor there, for we come not to mock but to award the golden accolade of instant wimp stardom.

Based in some place called Gotenburg (don't ask me to point it out on the map), the band consist of four glam-looking geezers who are so pretty they make **Poison** look like **Onslaught**. The line-up has fluctuated quite considerably over the last couple of years, and at various times has featured geezers such as **Andy Le Roque** (now, of course, in **King Diamond**'s band), **Ken Saudin** (with super hot-shots Alien) and **Jamie Borger** (currently serving time with my fave raves **Treat**).

The current Swedish Erotica sound appears to have settled into that sleazy LA groove popularised by **Faster Pussycat**, **Mötley Crüe** and **Dokken**. It's not a cheap rip-off either, the band's raunchy guitar sound, pounding drum work and wasted vocals (from **Anders Axx**!) having an endearing high class quality, and I for one wouldn't have guessed that they're from Sweden if someone hadn't told me, that's for sure.

Coming at'cha hard and fast with the four newly recorded songs which make up the demo I have, the band sound young, aggressive and above all very melodic. They have an ear for good songs and play them with verve and gusto, commodities that seem pretty thin on the ground these days. And the music? Yeah, don't worry, all the ingredients are present: fiery guitar riffs going nuts, bravado vocals, staccato rhythms and drum beats blowing up the speakers? Easy listening? Forget it.

Also included on their demo tape is a cracking cover of the old **Mott The Hoople** classic '**Roll Away The Stone**'. None the worse for wear and tear, the band inject three times the bounce and sizzle of the original version, even going so far as to slightly rearrange the instrumental segments. Neat, neat, neat!

Apparently they are a hot live proposition too, having been known to draw upwards of two thousand punters at a time, but sadly they have no deal. Me reckons that situation won't hold true for much longer, 'cos some enterprising organisation will undoubtedly snap them up and make themselves a small fortune.

Write to Anders Axx at **4: de Langgaton 17, S-314 28 Gotenburg, Sweden**.

■ THAT'S IT for now folks, except for the detailed results of the first two quizzes. The **Jimmy Davis And Junction** album goes to **Ms C.S. Smout** of Newport who provided the correct answer – that producer **Jack Holder** was once a member of obscure AOR rockers **Cobra**. Everyone sent in a correct answer with some folks even pointing out that Jack was also in **Black Oak Arkansas** for a spell. Well done! Only one smart arse, namely **Ivar Lund** of Norway, went so far as to boast that Jack also played on an album called '**Say What You Mean**' released by an incredibly obscure band called **Hot Dogs**. Bet you didn't know that did yer? He gets the booby prize (a copy of the latest **Saxon** LP!). Lumme!

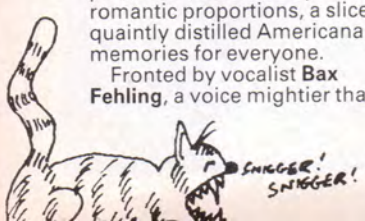
Runners-up, who will each receive an unspecified Wimpwire-approved album, include **Ian Green** from North Humberside (who asks if **Teaze** are still in business – methinks not Ian), **Jenny Moss** of Swindon, **A. Provan** of East Kilbride (who wishes it to be known that he ain't a **Mournblade** fan) and **C.R. Barltrop** of Southampton.

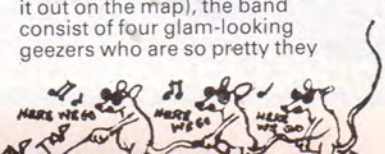
■ AS FOR what ex-**Kansas** guitarist formed Christian rock band **AD**? Well, it seems everyone and their milkmen knew the answer. Who was it? None other than **Kerry Livgren** of course, but as usual some smart asses pointed out that ex-Kansas bass player **Dave Hope** also jumped ship with Kerry to form AD. Just for that, one such reader, namely **Pete Martin** from Liverpool, will receive the other booby prize (the latest **Krokus** album!). The overall winner who will get the current release of his choice (just drop me a line, OK?) is . . . **Alistair Hawtin** from West Sussex. Yeah!

Runners-up for unspecified freebies include **Marcus Barrow** from Mannheim, West Germany, **Lee Burrows** of Watford, **Dudley Ball** from Ipswich and **Nigel Thomson** from Bradford.

Till next time, have a wimpy week y'all!

BAD HABIT: best melodic rockers since White Lion





KINGDOM OF MADNESS

DAVE REYNOLDS discovers a whole new world of Teutonic melodic rockin' from a band who don't sound anything like Led Zeppelin!

A RATHER INTERESTING package came through the mail recently, containing an advance tape of an album by a German outfit called Kingdom.

Titled 'Lost In The City' and now available in Britain on import, it turned out to be a rather good dosage of guitar and keyboard-dominated melodic hard rock.

The quality of the songwriting and musical delivery led me to get on the blower to the band's record label, Teldec, for some further info.

Vocalist/bassist Bernie Kolbe and lead guitarist Cliff Jackson, an Englishman, had previously been members of Epitaph, a German rock outfit that released a total of seven albums in a ten year period and a band that had also featured the services of drummer Fritz Randow, now a member of Victory.

"Kingdom was formed around three years ago by Bernie and myself. At first it was just a trio with the drummer, Freddy Diedrichs, but as time went on we added a rhythm guitarist by the name of Axel Ritt and a keyboard player, Volker Sassenberg," explained Cliff.

"Kingdom are a bit more commercial in sound to what Epitaph were doing. The Epitaph records weren't very successful, our reputation being more built from our live shows."

KINGDOM: Europe-style melody, hints of Gary Moore and touches of Giuffria

JUDGING BY the material on the Kingdom record, however, it could be that sales of the album will eclipse anything Epitaph ever released.

'Lost In The City' is an album that combines chunks of Europe-style melody, hints of Gary Moore and touches of Giuffria-like power. Yes, a bit of a hot one.

The best track just has to be a cut called 'Riding Through The Night'. Suck its flavour and see!

Cliff: "When we started this project we didn't have any real idea as to the direction we were going in. The music you hear on the album just came naturally.

"We recorded some demo tapes with the help of a friend of mine, Frank Bornemann (formerly a member of prog rock outfit Eloy, who owns Horus Sound studios in Hannover). Frank was really into what we were doing so he got us the record deal with Teldec, an indie German label.

"From our experiences in the past with indie companies, Bernie and I were a bit suspicious at first, but after talking to the label we decided it would be a good move to sign a deal with them. This label has given us more freedom than any of the major companies would."

How would you compare Kingdom's music in relation to what's happening in the rock scene these days? Are you Germany's answer to, say, Bon Jovi?!

"No, I wouldn't say so. We're just a good rock band. Kingdom is what Epitaph *should've* sounded like."

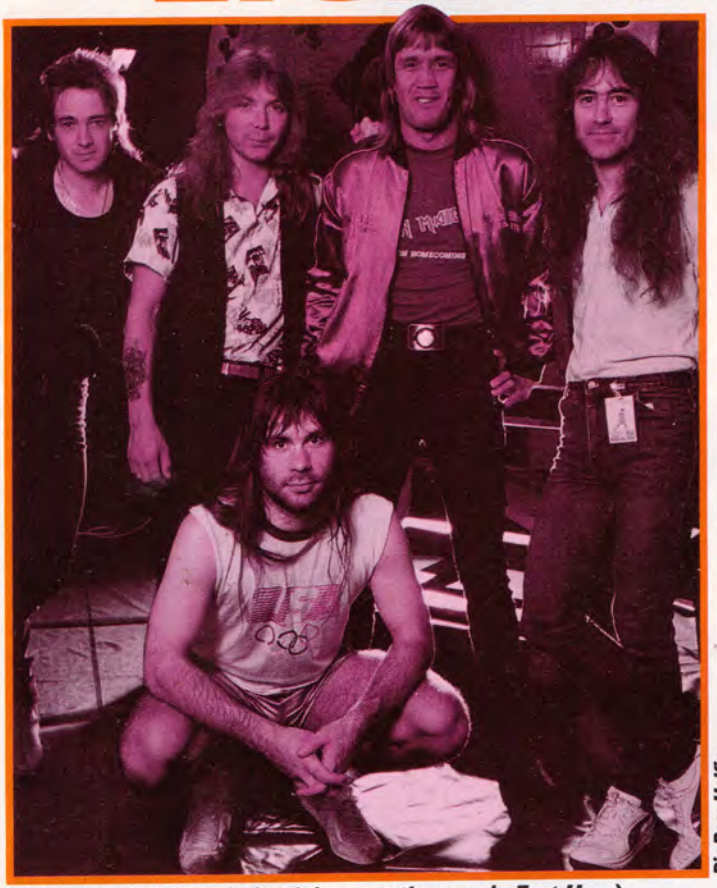
UP UNTIL I informed them of the fact, the duo were unaware as to the existence of the mucho-hyped Led Zeppelin God-like clones, Kingdom Come. They didn't appear to be worried about it, but I would imagine the Polygram bunch will no doubt go to war over the similarities in monicker. We shall see.

In the meantime Cliff and Bernie are already hard at work on new material as well as rehearsing for a spate of dates in Southern Germany, to be followed by some possible festival appearances during the Summer months.

Whether they'll make it over to Britain remains to be seen.

REKORDZ

SEVENTH SON . . . EIGHTH WONDER



Pic Ross Halfin

IRON MAIDEN: Bravissimo! (. . . as they say in East Ham)

IRON MAIDEN
'Seventh Son Of A Seventh Son'
(EMI EMD 1006)
KKKKK

ONE INSTINCTIVELY knows when something is right! And the right stuff just pours from the molten inner core of this incandescent ball of energy that is Iron Maiden's greatest achievement thus far. For here is a collection of songs unified with a dramatic and engrossing theme, delivered with a confidence and enthusiasm often sought after and rarely achieved.

'Seventh Son Of A Seventh Son' doesn't fall into any particular category. It's just a great rock album that will eventually be hailed alongside such past milestones as 'Tommy', 'Tubular Bells' and 'Dark Side Of The Moon'. Within their own strictures of heavy guitar and Metal-rooted riffs, Maiden have set their skills to work and produced something beyond mere blowing. It could be accused of being pretentious and the lyrical ideas might draw fire for probing into levels above the station of mere rockers. But we know that there is no more down-to-earth a bunch than Maiden, and in Bruce Dickinson they have one of the most intelligent and skilled of singer/songwriters.

The songs are structured so that they flow together in a 'programme', while individual cuts like 'Can I Play With Madness' work equally well taken out of context. But this is definitely one of those albums you want to hear from beginning to end without interruption, except for the odd cup of tea and slice of toast.

There is a shouting but brooding air of menace which Bruce whips up with his controlled vocal hysteria, especially effective on '. . . Madness', and which permeates most of the songs. They tell the story of the seventh son of a seventh son who, legend has it, is endowed with occult powers. In this case the hero has the power to lead and heal and enjoys second sight. But he cannot foretell his own demise, which is just as well for sanity's sake. A bloody battle rages between the forces of good and evil for the possession of his soul.

Dave Murray and Adrian Smith (guitars), Steve Harris (bass) and Nicko McBrain (drums) create a sustained thunder that at times reminds me of the Who at their most powerful and inspired, and just shows what happens when you give a highly-tuned, supercharged band the right kind of five star fuel.

What makes this such an impressive musical achievement is the thought that has gone into arrangements and carefully worked out linking themes that introduce pieces like 'Moonchild', the opening kut. From Nicko's rolling snare drum you can feel the tension rise as Bruce storms into the high speed gallop which develops from subtle beginnings.

The guitars chime warm, exultant chords over Nicko's accelerating drive towards a boiling climax. 'Infinite Dreams', in contrast, has the sophistication of a classic American rock band of the Seventies: relaxed, funky and mature.

The dual lead guitar work here is a prime example of how Maiden manage to combine Power Metal with rock sophistication. 'Can I Play With Madness' you should know about by now, and it's a great hit, while 'The Evil That Men Do' is perhaps less distinguished and follows much the same groove and tempo.

A marching beat tramps through the epic tale of 'The Seventh Son Of A Seventh Son' which has a Viking flavour, suggesting steel-helmeted invaders trekking across a wilderness in search of women, corn and agricultural implements. Many leather bottles of mead must have been consumed during the creation of this track and the studio was probably left as a smouldering heap of ruins.

Once again the instrumental interludes between Bruce's vocal outpourings are notable for their clever changes in mood, with the sort of dynamics and ability to play quietly that I had feared had been lost to rock for all time. As Nicko keeps a steady rhythm on his closed hi-hat, a mysterious choir (possibly an old Mellotron brought out of retirement from the great ark of the Moody Blues) intones gently in the background, serving as a splendid contrast to a sudden outburst of guitar fireworks played against odd time signatures. Progressive rock lives!

If you are afraid you may have to take notebooks, slide-rules and a complete set of candles to your next Iron Maiden concert, don't be alarmed, it's all very exciting even at its most complex. Indeed, Adrian and Dave must be congratulated for the sustained guitar brilliance that prevails throughout Side Two into 'Prophecy', 'Clairvoyant' and 'Only The Good Die Young'. Let's hope they can remember it all on tour!

Like the many layers of an onion, more and more delights are peeled away as you probe into the production, revealing snatches of acoustic guitar, probing bass lines and Nicko's explosive, orchestral drumming that relentlessly pursues every twist and turn of the tunes. Here is the art of rock drumming restored to grace and favour, and perhaps that is the main lesson to be learnt from this entire album.

Iron Maiden have given rock music back its direction and its pride. '. . . Seventh Son' will become a yardstick or marker stone for future generations and bands as yet unborn. As the last notes die away, you want to let out a loud, patriotic cheer. As they say in East Ham . . . Bravissimo!

CHRIS WELCH

SCORPIONS
'Savage Amusement'
(EMI pre-release tape)
KKKKK

DON'T KNOW about you, but I'd almost given up hope of ever hearing a new Scorpions album. It seems as though the Scorps have been working on 'Savage Amusement' for something like the last twenty years, and, in fact, their obvious obsession for perfection has left a lot of us wondering whether they'd gone completely round the twist.

The Scorps last stung us with a studio album entitled 'Love At First Sting', which if my memory serves me correctly was released as long ago as 1984. A damn fine record alright, boasting crucial tracks such as 'Rock You Like A Hurricane', 'Coming Home', 'Big City Nights' and that temptuous ballad 'Still Loving You'.

They took stock of matters briefly with the classic 'World Wide Live' double album (a 1985 release) before retiring from sight and mind to concentrate on recording a follow-up to 'Love At First Sting'. On paper that must have been an awesome task. Just how do you top a classic record? Van Halen, Foreigner and Def Leppard hardly managed, so what chance had the Scorpions. Very little was the obvious answer. It would take a brave band to put their heart and soul behind inferior work and, without wishing to sound in any way superior, it looked as though that would be their only option.

A year or so after recording had commenced numerous rumours were running rife. They hadn't any decent songs was one popular notion, followed closely by accusations that there had been a possible breakdown in the relationship between the band and long-time producer Dieter Dierks. They wanted to work with a big-name producer so it was whispered, someone like Ron Nevison or Michael Wagener, but contractual reasons dictated otherwise. Gossip, innuendo and rumour – don'tcha just love it?

So, what do we have? Well we have brilliant songs, nine of 'em, all of which are far better in structure than anyone could've reasonably hoped for. Almost as if from nowhere the band have tried super hard to inject a necessary sense of immediacy into every note, leaving enough steel and muscle in the riffs to build a bloody battleship. Developing their characteristic style half-way between smooth melody and raucous Metal, all the songs fit today's commercial criteria with surprising ease, something that they ought to be able to capitalise on supremely. Rocking around with aggression and effective confidence they have, by my ready reckoning, at least three guaranteed hit singles. Assured and polished, those songs – namely 'Media Overkill', 'Rhythm Of Love' and 'Passion Rules' – never once negate their Metallic origins and yet have enough pop fervour injected into the hooklines to carry them head first into every chart this mortal coil has devised.

The heavier songs turn out to be some of the best the Scorpions have ever recorded. 'Every Minute Every Day', despite the melodious voice and elegant guitar pattern, roars along mainly on the heavyweight presence of a stunning bass/drum pattern that'll have you begging for mercy from the start. 'We Let It Rock . . . You Let It Roll' boasts the definitive Scorpions riff, grinding along like a traction engine beneath Klaus Meine's consummate spine-chilling vocals. Then of course there's the machine gun rattle of 'Love On The Run', a song that easily out-paces such Scorps classics as 'Coming Home' and 'Another Piece Of Meat'.

And the ballads? Yup, in between those jerky cut-up rhythms and sledgehammer riffs are two intriguing quiet cuts. 'Walking On The Edge' tacked onto the end of Side One is easily the better of the two, sounding not unlike 'Still Loving You' from the 'Love At First Sting' opus. The song utilises soft and heavy passages evolving into a convincing slice of pure undiluted power rock. 'Believe In Love' is, as they say in the trade, a grower, very reminiscent of early 'Fly To The Rainbow'-style material (gulp!) but not so utterly indistinguishable. This is modern Metal with minimal experimentalism and superlative atmosphere.

Needless to say the production (by Dieter Dierks) is faultless. Spacy, uncluttered and built for maximum effect, the sound is certainly of the calibre one might have expected from the world's greatest producers (the Mutt Langes). Sure, it's slightly more modern than anything they've previously been blessed with, and let's face it it had to be, but it hasn't gone too far into the future.

'Savage Amusement' is the Scorpions continuing their talents and repaying us handsomely for some of the lax public front that they've displayed over the last three years or so. Maturing far more successfully than many of their contemporaries feel free to, reintroduce yourself now and enjoy one of the best musical Metalworks currently in existence. DEREK OLIVER

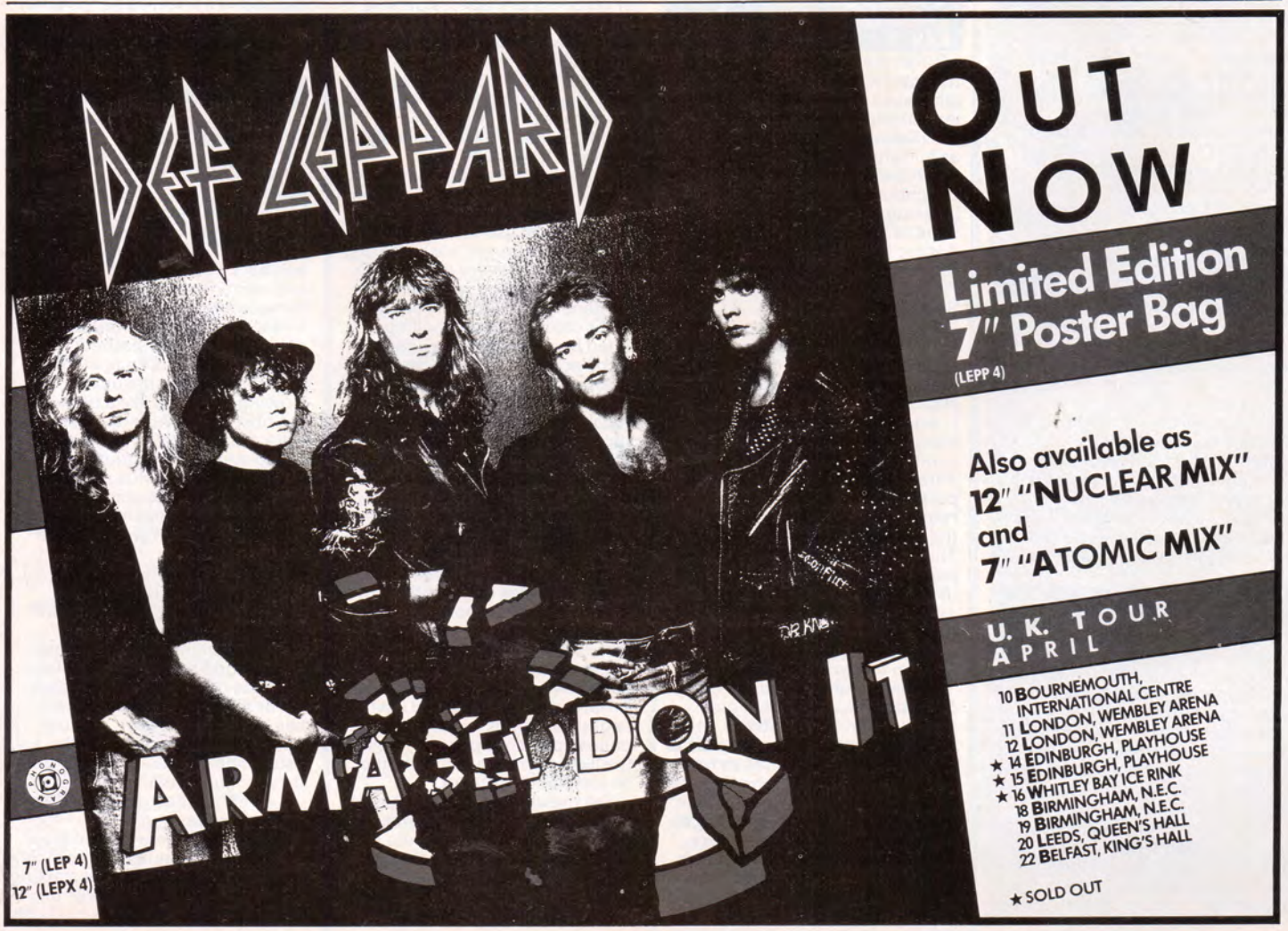
NB 'Savage Amusement' will be released on EMI in the UK on 3 May.

The Royal Standard

1 Blackhorse Lane, Walthamstow, London E17 Tel: 01 527 1966

Tues 12th April	DEATHWISH + DANGEROUS TOYS	£2.50
Weds 13th April	DOZY ROSEY	FREE
Thurs 14th April	BROTHERS GRIMM	£3.50
Fri 15th April	MOURNEBLADE + ARK	£2.50
Sat 16th April	SQUALID WALID + THE PUSH	£2.50
Sun 17th April	DANCE WITH A DIFFERENCE + UNCLE DOORKNOB	£1.50
Tues 19th April	BATTLEAXE + FULL MOON	£1.50
Thurs 21st April	NITRO BLUES BAND	£2.50
Fri 22nd April	WOLFSBANE	£2.50

Open 8 'til 12. No entry after 11pm.
Opp Blackhorse Rd Tube & BR.
Buses 58, 123, 158, 230.
Anyone wishing to receive our Monthly Gig Guide, please send a SAE to The Royal Standard



SINGLEZ

Reviewed by CHRIS WELCH

AEROSMITH: 'Angel' (Geffen)
Greetings to Steve Tyler! Remember that night when you let off fireworks across Lake Sunapee and we snorted in alarm at the explosions that rent the night sky? Ah, happy days. Here is Steven and chums on a moving ballad from 'Permanent Vacation'. I'm gonna stick my neck out here and say this may well be a smash hit.

WRAITH: 'Lonely' (P.M.P.)
Threats, bribes, pleas all have poured onto my desk, demanding a review of Wraith's sturdy efforts. Just one problem – I didn't get the record! At last one has turned up. Meanwhile, thanks for the Irish pound note lads, I'll file it as evidence for the next giant Payola inquiry. A hard working five-piece, they rock out with some mean guitars and raucous vocals.

THE MOOR: 'Candlelight' (Platina)
A promising start gets Krusher and Mick Wall out of their seats bopping, then . . . horror! The tune collapses into a dismal heap of Swedish yak droppings. (Do they have yaks in Sweden? Some similar species of horned mammal at any rate).

BLOODLUST: 'Terminal Velocity' (Wild Rags)
Incredibly fast, and even more so when I wrongly played this at 45 rpm. In fact this is a four-track mini album with 'City Of The Forgotten', 'CTR' and 'Semper Fi/Guilty As Sing' packing punches. Steve Gaines (brother of Stryper's Tim) sings with blood-thirsty power, and gold medallions must be awarded to drummer Craig Kasin for keeping up the pace.

ANIALATOR: 'Anialator' (Wild Rags)
I fear these American chaps make many of our local rock bands sounds positively pathetic. You may hate this kind of minimalist savagery, but by thunder they do it with terrifying skill and expertise. As they burn through 'Nuclear Destruction', 'Extermination By Dawn' and 'Mission Of Death' they are like a battery of Russian rocket launchers from World War II conducting scorched earth policy according to Mr. Stalin's edicts.

KILL VAN KULL: 'Burn It Up' (KVK)
Rick Cabrera is a good singer, pitching his vocal cords against the might of Dan Mills' guitar on this four-track single, which includes the naff ballad 'Yesterday's Love'. 'Eye Of The Storm' has a Maiden-ish circular riff and gives Bill Pritchard a chance to solo on bass while Scott Pedersen plays 'widdly widdly' lead guitar. 'A Piece Of Love' is better. A trifle heavy handed and derivative, but nevertheless KVK have their moments.

HEAD OF DAVID
'Dustbowl'
(Blast First BFFP18)
KKKK

NEVER JUDGE an artefact by its artwork – we're told. However, on the inner and outer sleeves to 'Dustbowl' are, fittingly, sombre grey swirls of desert sand, aggressive vehicles and bold, black writing. The hard, driving rhythms of a doom-infested dirge are contained within.

For a fleeting moment between tracks you think you've escaped the aural onslaught when you're assaulted again by something even heavier, even grungier.

Music that insists you dress in black. Like the serious menacing stomp of 'Snake Domain', the alternating tempos of 'Grand Rift Faultline', and 'Ink Vine' which plunges to the depths of melancholy and surfaces briefly before down we go again.

Music that makes you feel you should talk in a deep voice. Not that the vocals are especially menacing or low-pitched throughout – more's the pity. In fact, if in some places the power of this Steve 'Big Black' Albini-produced album is weakened slightly it's owing to the vocals being a bit *too* deadpan and restrained for my taste.

No onerous guitar solos here – on the excellent 'Dog Day Sunrise' the guitar just continues alone until the drums, bass and vocals decide to re-enter – to no detriment of the overall effect.

It just gets better and better with every listen. KATE NISBET

AGONY
'The First Offence'
(Under One Flag/Flag 19)
KKK¾

I THINK that the time has come for anyone who might have once dismissed Thrash as a mere juvenile diversion on the rock 'n' roll highway to reconsider. *I* sure as hell am convinced; after all, when Sweden, home of the delightful Abba and the far less pleasing Europe, can turn out a band of the intensity displayed by Agony, then you know this Hardcore business is catching on. The only 'heaviness' that the Swedes have hitherto experienced has been a certain weight in their pockets from the 'loadsa money' that they earn out there. Well this is all about to change!

Agony have definitely got something close to what it takes in my book. I'll warn any elitist Thrash band right now that you'll probably find Agony highly reminiscent of those bastions of the genre, Metallica and Anthrax. This might not please you, since our mainmen seem to have been in for a wee hard time from the underground of late, but by my sweet pen it's praise indeed!

Agony's bag is sewn in the fashion that you would expect. You take a bunch of flabby old Sabbath riffs, send them on a gruelling ten-mile workout, then bring them back to the roost as fit as a fiddle and ten times as fast. You spend an awful long time in rehearsals learning how to cope with an awesome set of changes and you employ them at every twist and turn. You reel through Metallica lyric sheets and you come up with stuff like 'Madness Reigns' and 'Storm Of The Apocalypse'. Trouble is, because you are Swedish it doesn't sound quite as happening.

Still, no matter, Agony are fairly melody-conscious in a Thrash kind of way, and that's always something to be pleased about.

They know the value of grinding and they are trying hard to bring some catchy tunes into the proceedings. They are not always succeeding – the aforementioned 'Madness Reigns' swirls around in an ever-decreasing circle of nothingness – but you can counterbalance the dead wood with the likes of the album's title track, a real Anthraxian romp and sprint to the finishing line, and 'Execution Of Mankind', mid-paced Metallica if I ever heard it.

Once again, I think Agony would benefit enormously from a vocalist who could really carry a tune. Pete Lundstrom gives it his most manly macho bit but I still reckon it's not enough to be barking yourself into oblivion. I still ain't heard any new guys emerge who really know what to do with a Thrash tune!

Still, early days yet for Agony and 'The First Offence' is a solid, happening first album. They've got all the ingredients, all they need now is that ill-defined topping that Metallica and Anthrax found to elevate them up there with the big boys. Oh, and maybe a better singer.

HOWARD JOHNSON

BLVD.
'Blvd.'
(MCA 4211 import)
KKKK½

IN THIS modern age it's getting increasingly difficult to distinguish between pop acts and good AOR. Thankfully, new Canadian act Blvd. (Boulevard to their closest friends) have got more balls than the likes of boring Richard Marx, Thinking Out Loud or Eastern Bloc.

Coming somewhere between the guitar crunch of Honeymoon Suite and the quirkiness of Frozen Ghost, Blvd. deliver an album of ten songs, each offering something for every AOR freak, matched to a production for the CD generation. Opener 'Dream On' is catchy and compelling, aided by razor backed guitars; a hit by any other name. 'Far From Over' is Quarterflash over multi-hued harmonies and a male lead vocal; 'Never Give Up' features a superb keyboard intro, massive drums, a touch of dance rock rhythm and slightly Rush-tinged vocals. Get the picture?

Yes, Blvd. have come up with a more than welcome album, something that MCA should be able to squeeze massive North American sales out of. Apart from the obvious chart potential of the aforementioned 'Dream On' there's also the charming 'Western Skies' where the band sound like a hard rock version of A-Ha, as well as 'You And I' which begins like a slushy ballad but builds up in tempo to something the likes of Frozen Ghost would be justifiably proud of.

But the ultimate cut just has to be the superb 'Missing Persons' (Looking forward to the solo LP, Dale!), a number that's graced with the most exciting bass, synth and guitar work I've heard on an AOR album for months. Hats off to bassist Randy Burgess, keysman Andrew Johns and guitarist Randy Gould. The vocals of David Forbes are equally impressive though, the man managing to create an amazing amalgam of Jon Anderson, Roadmaster's Stephen 'Mac' McNally and Honeymoon Suite's Johnny Dee all with one voice. Unbelievable.

On this showing Blvd. look destined to go further up that, er, Boulevard to success. A must.

DAVE REYNOLDS

VIRUS
'Force Recon'
(Metalworks VOV669)
KKKK½

VIRUS BITE. They blast and batter, sink their teeth in till they touch together and don't let go.

Some people, it seems, find Virus hard to deal with. I wouldn't have it any other way.

Because that attitude, the 'stuff you chum, this is it' way of doing things makes for leaders, not followers. And the vast majority of the increasingly ponderous Thrash scene is suffering from a herd mentality, clinging on to a clapped-out bandwagon that's grooving in a monotonous circle.

Like it or lump it, Virus, with 'Force Recon', will confirm their position at the forefront of the British scene. Their particular talent is a child-like clarity of vision. Their sight is plain and brutally simple. They talk and play straight because no-one's shown them how to lie.

They sound fresh because they understand that their music comes from their hearts and their circumstances, not because they can sound a little like bands who are making money.

They're Thrashers by nature, not by choice. And the nature of this beast reminds me of how early Black Sabbath used to be – rough boys having a hell of a time stirring it up.

When Virus move, they move smoothly. They regard 'Force . . . as their first album proper, and it sounds that way. The guitars of Henry Heston and Coke McFinlay shift from riff to riff, fast to slow and back again with an ease and an invention that belies their inexperience.

'Testify To Me' is a brutal giant of a tune, with the slashed, savage speed of a knife in the guts one minute, the next slowing to pound like a boot in the ribs. 'Viral Warfare', the title track, 'No Return'; they're all just as big and as nasty, and not content to let the music assault you, Henry's voice spits acid phrases like he means them, and then roars so that you *know* he does.

And Virus aren't about to yield one hard-fought inch. Their elemental power may come out cloaked in their beloved war themes, but they don't fool me. They sound brash and bruising because that's the way they are.

For the first time in a while, I see hope for this form of music outside of America's already established stars. Virus may not be your cup of tea, but you'll end up admiring their guts and their honest endeavour.

Virus bite. 'Force Recon' is as base and as beautiful, as complex and as simple as a hunter stalking prey. And it's exciting. Welcome to the jungle. JON HOTTEN

ACID REIGN
'Moshkinstein'
(Under One Flag MFLAG 20)
KKK3/4

HARD ON the successful heels of their 'Mosh' demo, Acid Reign – an extremely youthful-looking quintet from the 'Bay Area' of Harrogate – propel themselves neatly into the glaring spotlight with a mini-album of the same name that, whilst not quite matching last year's debuts from Death Angel and Testament (two acts operating in similar musical territory), is not that far behind in terms of either ideas or execution.

When discussing Acid Reign (and believe me a lot of people are), bands like Exodus and Metallica have been the names bandied around most and it's not so hard to see why. On 'Moshkinstein' Acid Reign have achieved a hungry, athletic sound that owes little to fellow British acts like Onslaught or Sacrilege but a whole bunch more to US bands, which is a real achievement of sorts.

Acid Reign are actually at their most potent when they come clean and own up to the hefty Metallica influence. Far and away the best songs on 'Moshkinstein' are 'Goddess' (a survivor from the aforementioned demo) and 'Suspended Sentence', both of which boast that all-so-familiar buzz-saw rhythm work. The former is the bastard offspring of Whiplash, right down to the way vocalist 'H' (Acid Reign apparently don't take any stock in surnames) mimics James Hetfield's trademark of holding on to notes at the end of a lyric, and the latter is a real Metallica-style epic, but could benefit from having its excesses trimmed a little. However, this is plagiarism at its most positive – you certainly won't hear any complaints from me on that score.

Far more worrying is the ability of vocalist 'H'. His voice is neither tuneful (even the coarse style of someone like Hetfield relies on rough, understated melody) nor aggressively harsh, and neither does it have an individually distinctive feel to it. Acid Reign are crying out for a voice that complements their music with the class to lift their interesting, busy approach and ensure that it works. At this early stage in their career it's not an impossible hurdle, but as the band progress to bigger and better things they're gonna find that it could really hamper them.

Five years ago 'Mosh . . . would have bene a whisker away from a certified classic but, with so much water under the Thrash bridge and 1988 demanding just that shade more, then it merely becomes a highly competent debut from a promising bunch of newcomers. PAUL MILLER

HOLOSADE
'Hellhouse'
(Powerstation AMP16)
KKK3/4

TOKYO BLADE and Chrome Molly apart, Powerstation Records' logo hasn't always been a guarantee that you have a real quality product in your hands. But with Holosade, an enduring quintet from the rich Metal scene in the North East, they might have just struck pay-dirt.

Listening to 'Hellhouse' you'll find little in the way of sophistication or refinement. Holosade are raucous (but with Warfare's Evo handling the production duties on their last demo you could expect little else), full of honest under-arm sweaty stains and intrinsically British.

To me, Holosade figure like a healthy, down-to-Earth mixture of Anthrax and Di'Anno-era Iron Maiden but (as yet) without either's knack of penning truly memorable tunes. Holosade try damn hard, of course, and almost succeed, but the nearest 'Hellhouse' comes is with 'Madame Guillotine', set at a restrained nodding pace and distinguished by an insistent chorus and guitar runs that are pure Maiden.

'Welcome To Hellhouse' is a tough, sinewy customer. An iron-jawed strapping offspring to be proud of, it showcases Holosade's direct and efficient but rarely flashy approach; rousing and robust but never obese. Besides, vocalist Philip de Sade gets to close it with a chilling scream of Halfordesque proportions.

Holosade have speeded up and hardened up considerably since their early demos (three tracks from which – 'Love It To Death', 'Eternal Life' and 'Psycho' – have survived translation onto vinyl), giving some credence to the inevitable cat-calls of 'bandwagon jumping' from the loud-mouths at the back. But, giving 'Hellhouse' an objective once-over, it's possible to give the band the benefit of the doubt and put the matter down to natural progression.

And given the time and space (not to mention money) to mature properly then Holosade may just return Powerstation's investment with a vengeance.
PAUL MILLER

UNDERTOW
'Ghost'
(UTW Records CT1461)
KK1/2

JIM MORRISON crawls out of my speakers and curls up languidly on the floor. "I wasn't expecting to see you here," I say to a voice that died with a teenage dream.

Before my eyes he melts away and I answer a knock at the door. No, I don't want to buy an encyclopaedia, especially off a pair of Rayban addicts like you. Wayne Hussey and Ian McCulloch cradle their boring Britannicas to their chests and walk off in a huff, not to mention the cloud of dry-ice.

Bono starts to clean my window and I reach over to the tape and turn it off. Talk about wearing your influences on your hat. They have to be British, I muse, but these boys, complete with a neo-religious cover crowned with skulls, blow out of Arizona.

It's perfectly well executed stuff as on 'Inside The Sun' and 'Ghost Dance', but these ideas and strains have become a conglomerate that threatens to be bandied about into oblivion if those using them aren't at all careful.

Perhaps it should be explained that if everyone keeps drinking from the same well, then that well is going to dry up. Perhaps it already has. PHIL WILDING

SHADES

Dept K, The Basement, 9/12 St. Annes Court
(off Wardour Street),
London W1V 3AX
Tel: 01-434 1363
Open 11-6.30 Mon to Sat

METALLICA – CLIFF EM ALL
Official release date confirmed for May 2nd – £14.99
If you have already ordered and do not wish to cancel, please send extra £3.00 and include your name and address with cheque or postal orders.

JETBOY – FEEL THE SHAKE
Due to the band losing their record deal. The record looks unlikely to surface at the present time. We are assured by the bands management that a new deal is imminent. We will keep you informed. Outstanding orders will be refunded or replaced with an alternative if required.

Hans Naughty	Paint The Town Red (LA faves finally on vinyl)	£8.99
Kings Of The Sun	Same (new Aussie rocker à la AC/DC/John Cougar)	£8.99
White Heart	Emergency Broadcast	£5.99
Allies	Shoulder To Shoulder	£5.99
Bulldozer	IX (new LP by Italian Doom – Nilk's must be worth checkin')	£5.99
Stupids	Frankfurter EP (better than nasty sausage!)	£2.99
Cheap Trick	Lap Of Luxury (back to glory days!)	£8.99
Iron Maiden	Seventh Son Of A Seventh Son	£5.99
Jean Beauvoir	Jacknifed	£8.99
Glass Tiger	Diamond	£8.99
Lillian Axe	Same (ex-Stiff members)	£8.99
Riot	Thunder Steel (return of the Godz!)	£8.99
Living Colour	Vivid	£8.99
Dale	Riot In English (ex-Missing Persons frontwoman)	£8.99
Zed Yago	From Over Yonder (brilliant à la Warlock . . . but much better)	£6.99

SALE – ALL LP'S £2.99
(State alternatives please)

Acid	Acid
Assault	Survival In The Street
Axewitch	Hooked On Highheels
Blackjack	Five Pieces Of Eight
Steel Vengeance	Second Offence
Tokyo Blade	Ain't Misbehavin'
US Speedcore	Various
Invasion	
Taramis	Queen Of Thieves
Trilogy	Next In Line
Velocet	Captive Of Reality
Viva	Apocalypse
Witch	The Hex Is On
Sweet Hard	Same
Bloodlust	Guilty As Sin
Castle Blak	Another Dark Carnival
Heir Apparent	Graceful Inheritance
Holy Moses	Finished With The Dogs
Killers	Mise Ou Poings
Krank	Hideous
Ruffians	Mini
S.A.D.O.	Circle Of Friends
Ripper	And The Dead Shall Rise
Mace	The Evil In Good
Living Death	Vengeance Of Hell
Living Death	Metal Revolution
Sinner	Comin' Out Fighting
Meanstreak	Roadkill ... £4.99
Pantera	Powermetal ... £8.99
Think Out Loud	Same (A.O.R.) ... £8.99
Yngwie Malmsteen	Odyssey ... £8.99
Fifth Angel	Same (debut remixed) ... £8.99
Myles Goodwyn	Same ... £8.99
Dirty Looks	Cool From The Wire (the best AC/DC LP since . . .) ... £8.99
Killer Dwarfs	Big Deal (awesome newie) £8.99
Torino	Customised (Bon Jovi meets autograph feat ex-Rox/Shy/Export) ... £5.99
Roxanne	Same (Tesla style rocking) £8.99
Candlemass	Samaritan (Guaranteed Top Ten in UK charts Valium of the week ... £3.49
Blvd	Same (Magnificent A.O.R.) £8.99
Glenn Burtnick	Heroes + Zeroes ... £5.99
Dallbello	She (Massive Female News) ... £4.99
Barren Cross	Atomic Arena ... £4.99
Acidreign	Moshkinstein ... £3.99
Darkness	Defenders of Justice ... £6.99
Blind Guardian	Batallions of Fear ... £8.99
Destruction	Release (Pic Disc) ... £6.99
Zed Zago	From over Yonder ... £6.99
Lynyrd Skynrd	Southern by the Grace of God (Double)
Belladonna	EP (Glam) ... £3.49

SPECIAL OFFERS TILL APRIL 15TH

Magnum	Wings Of Heaven (LP + Cass) ... £5.49
Magnum	CD (of the same) ... £10.99
Kingdom Come	Same (LP + Cass) ... £5.49
Kingdom Come	CD (of the same) ... £10.99
Steeler	Undercover Animal (pic disc) (ltd) ... £6.99
Saxon	Destiny ... £5.99
Hexx	New Mini LP ... £3.99
Henry Lee Summer	Same (Adams meets Cougar) ... £8.99
Megadeth	So Far, So Good, So What £5.99
Dweezil Zappa	My Guitar Wants To Kill Your Maya ... £8.99
Cellerful Of Noise	Magnificent Obsession (A.O.R. feat Donnie Iris/Mark Avsec) ... £8.99
Prophet	Cyc:e Of The Moon ... £5.99
Michael Bolton	The Hunger (UK finally) ... £5.99
Michael Bolton	Same ... £6.99

LAST YEARS BIG NEWS

Europe	Wings Of Tomorrow (also on tape) ... £3.49
Bon Jovi	Live On Tour (Aussie EP) ... £6.99
Vicious Rumours	Digital Dictator (Shades LP of the month!) ... £5.99

SALE (Alternatives essential)

	LP's at £2.99
TT Quick	Metal Of Honour
Keel	The Right To Rock
Headpins	Head Over Heels
Tygers Of Pan Tang	Wildcats
Streets	Crimes In Mind
	LP's at £1.99
Digger	Stronger Than Ever
Sinner	Danger Zone
Running Wild	Branded & Exiled
	Tapes at £2.99
Alice Cooper	Constrictor
Nightranger	Big Life
Boston	Thirdstage
Giuffria	1st
Kansas	Power
Triumph	Sport Of King
TT Quick	Metal Of Honor
Charlie Sexton	Pictures For Pleasure
Tygers Of P.T.	Wildcats
Tygers Of P.T.	The Cage
Toto	Isolation
Honeymoon Suite	Racing After Midnight ... £8.99
D'Molls	Same (D'Kings of D'New glam revival – mid-April release) £8.99
Ronnie Montrose	Same ... £8.99
Slave Raider	Take The World ... £5.99
China	Same (Euro Metal Gods) ... £8.99
Lita Ford	Lita ... £5.99
Uncle Sam	Heaven or Hollywood (five K Kerrangsters . . . outrageous sleeve) ... £8.99
Empyre	The Foundation (feat Jack Starr) ... £8.99
Great White	Recovery Live ... £8.99
Great White	First (back in) ... £8.99
Voi Vod	Dimensions Hatross (mid-April release) ... £6.99
Tigertailz	Young And Crazy (pic disc) (the final tribute to the legends – now Jaimz-less) ... £4.99
Underworld	Underneath The Radar ... £8.99
Vengeance	We Have Ways Of Making You Rock ... £8.99
Vengeance	Take It Or Leave It ... £5.99
Black 'n' Blue	In Heat ... £5.99
Ronnie Montrose	Speed Of Sound ... £8.99
Hurricane	Over The Edge ... £8.99
Fates Warning	No Exit ... £8.99
Hallows Eve	Monument ... £8.99

FM/REVOLVER NEW RELEASES

U.F.O.	Ain't Misbehavin'	£4.99
Lisa Dominique	Jealous Hearts (April 4th)	£4.49
Vow Wow	Bow Wow (double inc Warning From Stardust/ Holy Expedition (live) April 11th	£5.99
Cloven Hoof	New (June 6th)	£5.99
Tradia	1st (May 16th)	£5.99
Razorbaby	1st (May 2nd)	£5.99
Tobruk	Pleasure And Pain (18th April)	£5.99
Macc Lads	Pie Taster (12")	£3.49

THRASH ATTACK

Sepultura	Schizophrenia (Slayer – Kreator clones from The Land Of Football – Brazil that is!) ... £5.99
Virus	Force Rekon (Nuclear Metal! much better than 1st LP) ... £5.99
Annihilated	Created In Hate ... £5.99
Tankard	Chemical Invasion (pic disc) £6.99
Slayer	Reign In Blood (on pic disc!) Ltd! ... £8.99

JIMMY BARNES/COLD CHISEL

Jimmy Barnes	Freight Train Heart ... £8.99
Jimmy Barnes	Body Swerve ... £8.99
Jimmy Barnes	For The Working Class ... £8.99
Cold Chisel	Twentieth Century ... £8.99
Cold Chisel	Circus Animals ... £8.99
Cold Chisel	Radio Songs ... £8.99
Dan Reed Network	Same (Oliver-style funky wimps) ... £8.99
Running Wild	Ready For Boarding – Live £6.99
Ded Engine	Hold A Grudge ... £8.99
Kings X	Out Of The Silent Planet ... £5.99
Metal Forces	Demolition + Scream Your Brains ... £4.99
Marilyn Martin	This Is Serious ... £8.99

COMPACT DISCS

Will And The Kill	1st ...	£14.99
Hurricane	Over The Edge ...	£14.99
Black 'N' Blue	In Heat ...	£14.99
Sabbat	History Of A Time To Come ...	£11.99
Ronnie Montrose	Speed Of Sound ...	£14.99
Dirty Looks	Cool From The Wire ...	£14.99
Bad Company	Rough Diamonds ...	£14.99
Torme	Die Pretty, Die Young ...	£9.99
Cellerful Of Noise	Magnificent Obsession ...	£14.99
Dan Reed Network	Same ...	£14.99
Henry Lee Summer	Same ...	£14.99
Eric Johnson	Tones ...	£14.99
AC/DC	Powerage (US or Aussie)	£14.99
Mekong Delta	The Music Of Eric Zhan ...	£14.99
China	China ...	£14.99
U.F.O.	Ain't Misbehavin' + Extra track ...	£9.99
Myles Goodwyn	Same ...	£14.99
Dweezil Zappa	New ...	£14.99
Brian Greenway	Serious Business ...	£14.99
Megadeth	So Far ...	£11.99
Ace Frehley	Live + one ...	£9.99
Kings X	1st ...	£14.99
Testament	The Legacy ...	£14.99
Savatage	Hall Of The Mountain King	£14.99
Marilyn Martin	This Is Serious ...	£14.99
Honeymoon Suite	Racing After Midnight ...	£14.99
Jimmy Barnes	Freight Train ...	£14.99
Jimmy Barnes	Body Swerve ...	£14.99
Jimmy Barnes	For The Working Class Man ...	£14.99
Exumer	Rising From The Sea ...	£14.99
Micheal Bolton	The Hunger ...	£11.99
John Norum	Same ...	£11.99
Aerosmith	Same ...	£11.99
Aerosmith	Toys In The Attic ...	£9.99
The Angels	The Howling ...	£14.99
Tangerine Dream	Shy People ...	£14.99
Vicious Rumours	Digital Dictator ...	£11.99
Joey Tafolla	Out Of The Sun ...	£11.99
Dr Mastermind	Same ...	£11.99
Whitesnake	Best Of (French) ...	£9.99
Gary Moore	And The Man Said To His Guitar (Double CD) ...	£16.99
Killer Dwarfs	Big Deal ...	£14.99
Blvd	Same ...	£14.99
Toxik	World Circus ...	£11.99
Vengeance	Take it or leave it ...	£14.99
Toto	...	£14.99

VIDEOS

Heart	If Looks Could Kill ...	£6.99
Alice Cooper	+ Friends ...	£9.99
WASP	Live In The Raw (late March)	£9.99
Whitesnake	Trilogy (delayed to April) ...	£6.99
Journey	Frontiers & Beyond ...	£15.99
Billy Idol	More Vital Idol ...	£9.99
Rising Force	Live In Japan ...	£28.99

MAGAZINES

Metal Forces No.27 ... £1.00
(Feat Mortal Sin, Destruction, Bloodfeast and Poll Results
A.O.R. Basement No.2
(A.O.R. fans essential – Delboy rave) ... £0.80

STOP PRESS
IN STOCK NOW

Def Leppard	Hysteria Pic Disc (US different from UK)	US: £8.99 UK: £5.99

UK POSTAGE RATES
VIDEOS £1.00 EACH
RECORDS + CDs 1=£1.00; 2=1.50; 3=1.75; 4=£2.00; 5=£2.25. Plus 25p each additional item
MAGAZINES
1=50p; 2=75p; 3=£1.00; 4=£1.25. Plus 25p each additional magazine
Europe & Eire rates = 2× UK
US & Rest of the world = 4× UK

THE RECON CREW

The first VIRUS album, 'Pray For War', was a pretty damn dismal affair – an 'aural stink-bomb', to coin a phrase. But for their second LP, 'Force Recon', these British Thrashers have improved . . . *a lot*. PAUL HENDERSON gets an earful of 'music to Mosh to' and reckons it's about time we started taking the band seriously

"WHAT DO you think of their new album?" asks driver Pete – the guy from Metalworks Records, who is speeding us down to the seaside (Brighton) on a dismal, rainy Monday night for a chat and a beer with his band, Virus.

("Yeah! Good band. Some of their new stuff's pretty good." – Jon Hottonthenews, and "Oh, God! Worst band I've ever seen in my *life*." – Thrasher Welch, were comments I'd heard back at the office.)

"Actually, I haven't heard a single note the band have ever played," I reply, suddenly realising what a very odd situation I find myself in – going off to talk to a band of whose music I've heard naff all and with only the above couple of somewhat contrasting quotes for guidance.

A thought crosses my mind: what happens if I hate it (and say so)? Dumped out of the car at the next rain-swept intersection?

"Oh, *well* then. You'd better have a listen," says Pete slipping a conveniently to-hand cassette of the new Virus album 'Force Recon' into the dashboard slot.

"The *difference* between this and the previous album is ridiculous," he continues. There's a loud hiss from the speakers as the start of the tape reaches the playback head. "I mean, the new material is . . ."

Pete's sentence is cut short as his voice is suddenly drowned out by a deafening level of sound coming from behind my head.

A *big* Thrash fan I'm not. Of that genre only a few of the bands – those who pump out the best of it – have caught my ears, held my attention and brought forth comments of approval. The rest I can happily do without.

But as 'Viral Warfare', 'Force Recon', 'No Return' and other new high-octane tracks bounce around the car's interior, thoughts of having to hitch a lift back to London are left behind in the slipstream.

This, I decide, from my recumbent position in the back seat, is not at all the aural stink-bomb that I was half expecting.

What Pete was probably about to say before his sentence was killed by the sonic boom of the opening track of the Virus tape, is that the difference between this and the first album, 'Pray For War', is immense, so much so that you might as well forget that first one (or at least look upon it as a demo) and think of 'Force Recon' as Virus's *real* first album.

That's fine by me. I haven't heard 'Pray For War' (and from what I gather from anyone who has heard it – including, the band themselves! – I am not looking forward to hearing it).

Within the confines of what constitutes Thrash, Virus have on several occasions on the new album added the perfectly acceptable but often lacking (in other bands) elements of melody and harmony – immediately apparent from some of the fine, fluid guitar work (including acoustic) of Coke McFinlay. They have resisted the temptation to *always* play at ridiculous speeds and generally employ what is best described as a thoughtful and 'musicianly' approach.

I mean, I'm hearing *songs* in here rather than just a combination of a supercharged rhythm section intent on burn-out and a guitarist's arm moving so fast that it's in danger of travelling back to last Tuesday before the end of the album. Although it obviously helps, you don't *have* to be a Thrash fan to get into Virus.

MONDAY NIGHT in Brighton and we shuffle along to meet up with the band in the tattoo studio of Danny Fuller, who, incidentally, also designed/painted the cover of the 'Force Recon' album.

Even with Henry, drummer Tez, Coke and bassist John Hess all wearing T-shirts, it's obvious that this place of bodily decoration is their second home.

But Henry is fed up with all the pictures they've had taken and a lot of what's been written and said about them focusing too much on the fact that the band are all heavily adorned with pictures created by injecting coloured inks beneath the skin.

"I suppose it's our trademark, really, but it came before the band," explains Henry, whose lippy sneer is somewhere between that of Billy Idol and Vivian from the Young Ones.

"I've been tattooed since I was 14. Everyone thinks that if you've got tattoos you're trying to look aggressive. But when they get to know you they think you're a big pussy really. I *can* be aggressive, when I *want* to, like a lot of people can."

Now in a sea-front (or at least close) watering hole, I ask Henry for his views now on the 'Pray For War' album, generally considered to be something of a dud, and how come the impressive 'Force Recon' (the name of a US platoon from Vietnam – Henry is very interested in the Vietnam war) sounds like a *very* different band – a potentially very *successful* band.

"I hate that first album. I hated it from the start. If you'd heard it you wouldn't have bothered to interview us. But since we became a four-piece we've scrapped all that material. On every gig we've done we've never done anything off the first album. That stuff's nothing compared to what we're doing now.

"But we never used to take music seriously. Then suddenly promoters started wanting us and people wanted to talk to us and it started to get a bit serious.

"We seemed to come from nowhere, and a lot of people didn't like us because of that. All these other bands had been getting a high profile through bits in *Kerrang!* and stuff, but we hadn't had anything written about us.

"For the first album we were a three-piece. We'd known Cokie for a long time but we never knew he was a guitarist. When we decided to get a new member we found out he could play so we got him in the band.

"He changed the band, really. It's due to him that we've got a second album sounding like it does. He's taught me a hell of a lot as a guitarist. And he's really talented when it comes to writing. He comes up with it and we'll play it. Whatever he says as far as we're concerned.

'FORCE RECON' is stronger; it's got better production (courtesy Tommy TNT Tossall) and the musicianship and songwriting are better. A lot of people said the playing on 'Pray For War' is a lot of shit or whatever. But we can play. If you want solos like Def Leppard, in harmony and everything – any c**t can do that!

"For the new album we really got our head down, becasue we took it a lot more seriously. When people listen to the new one they're going to hear a *hell* of a difference. And stuff we're doing *now* that isn't even on the new album is far superior again.

"I think there's still an element of Crossover in it – the Metal Hardcore. I wrote two tracks on the album that everyone can see to the same influences as 'Pray For War', but with much better production . Everyone will recognise which ones they are – the fastest ones on the album. I like the old crash, bang, wallop! We write music that people can Mosh to, you know?"

Even though 'Pray For War' might have been pretty poor, having it released could, in a way, have been a good move.

Because what appears to have attracted the American label Combat into the field to release the new album was not *just* the fact that it's good, but maybe even more due to the tremendous progress Virus have made between the two albums.

"I can't believe they're interested in us," Henry says of Combat, with genuine surprise.

"When you look at all the bands from Combat that have now been signed by majors – Megadeth to Capitol, Nuclear Assault to IRS – it looks to us like we're taking a step in the right direction. They've got us for six albums, including the two we've already done. But the Americans want us because of the way we are. They love our image and everything. They look at us as something from Britain that will appeal to the Americans.

"I think a lot of people in this country might be bored with us at the moment. But once the new album comes out it might make them want to come and see us again. We're a good band, but I don't go around saying 'we're the best' or anything, because I know we're *not*. All these bands come along saying they're better than Metallica and it's a load of *bollocks*! No one can touch Metallica as far as I'm concerned.

"Sometimes it's a lot of hard work – we practise near enough every f**king day. But when we're on tour we change, man! Pubs every night and everything. I mean, we read all the stories – we read *Kerrang!*, and of course *we* want to do it *all*!

"We've never had *nothing*. Now, even with just a week on tour, we get everything. We won't refuse *anything*. If someone says have a drink – we'll f**king *have* it! We've been without for a long time."

FROM HAVING had nothing, things are opening up remarkably quickly for Virus. The deal with Combat is something they're obviously pleased with. And now, even without having taken the usual step of forays into Europe first, they are poised to make an assault on the American market with a tour there in the very near future.

"We'll go f**king *mad* when we get *there*. We're waiting for our passports right now. We've never had passports because we've never been abroad before. I haven't even been to France."

"If we ever become a really big band – and I'm not saying we *will*, I'd look a right c**t if I start saying that – I think we'll make interesting reading in our interviews! But if all that does come along, we think we warrant it. We've put in a *lot* of hard work.

"There's a lot of people on the dole – like we were, sitting at home playing guitar, and some of them are good players – they should go for it. If I can f**king do it, anyone can!"

But do it as *well* as Virus have done? That's not quite so easy.

Pix Ray Palmer

VIRUS (from left): Coke McFinlay, Henry Heston (standing), Tez Kaylor, John D. Heff

That's his excuse. What will yours be?

Don't feel stupid about putting a condom on. It could save your life.

Infection with HIV (the virus that can lead to AIDS) is growing. So the chances of you getting it are now higher.

What's worse, people don't always know they've got it.

If you sleep with an infected person, they could pass the virus on to you without either of you knowing.

AIDS is fatal and incurable, but you can reduce your chances of getting it.

The more people you sleep with, the greater the risk.

And if you're not completely sure about somebody, use a condom. You'd be stupid not to.

If you're worried about AIDS, phone the National AIDS Helpline on 0800 567 123, free of charge.

HEALTH EDUCATION AUTHORITY

AIDS. YOU KNOW THE RISKS. THE DECISION IS YOURS.

■ AWRIGHT, STOP what you're doing RIGHT now – pour one, sit back, shut up and listen . . .

You are about to behold the One, the Only, the most evil, scurrilous and wanton gossip kolumn in the known universe – the only gossip kolumn, as we're always telling everybody, that HATES GOSSIP!

Welcome, booozers, to . . .

VIEW FROM THE BAAARRRR!!! Where every day is Friday and the time is always 11.58pm . . .

And what do we deal in, booozers?

What is it that we here at 'Bar HQ *specialise* in . . . ?

FACTS! That's what, boozers! No matter how filthy, just give us the FACTS!

FFFAAAACCCCCTTTTTTSSSS-SSS!!!!!!!!

Awright, hold on to yer hipflasks . . . you might need 'em for this . . .

■ FACT! The most disappointing thing that happened to us this week was seeing **John Paul Jones** prancing around like a big girl's blouson onstage with his bambinos, the **Mission**, at their recent gig at the Astoria in London . . .

Did he play a Zep toon?

Did he wear those cute little red hearts on his sleeve, like he always used to in the ooollldddd daze?

Did he even sportingly wear his wife's best wig like he did in '**The Song Remains The Same**'?

Did he SHIT!

He came on in *jeans and a leather jacket*, for crying out loud! Not even a nice little floral pinny

■ *FACT! All the nice girls like their men either fat or weird or old or – best of all – all three.*

One gal ready to own up to as much is ***Patti Mullen****,* Penthouse*'s Pet Of The Year, seen here with two prime examples of gorgeous old, weird and definitely fat manhood – on your lefthook, some bozo your mother might remember called* ***Tiny Tim****, and, on your right, a very fine man indeed that your mother (unless she was a real wild child back in the* ***Welch****ian Sixties) definitely wouldn't remember, by the name of* ***Leslie 'Mountain' West****.*

KERROSSWORD

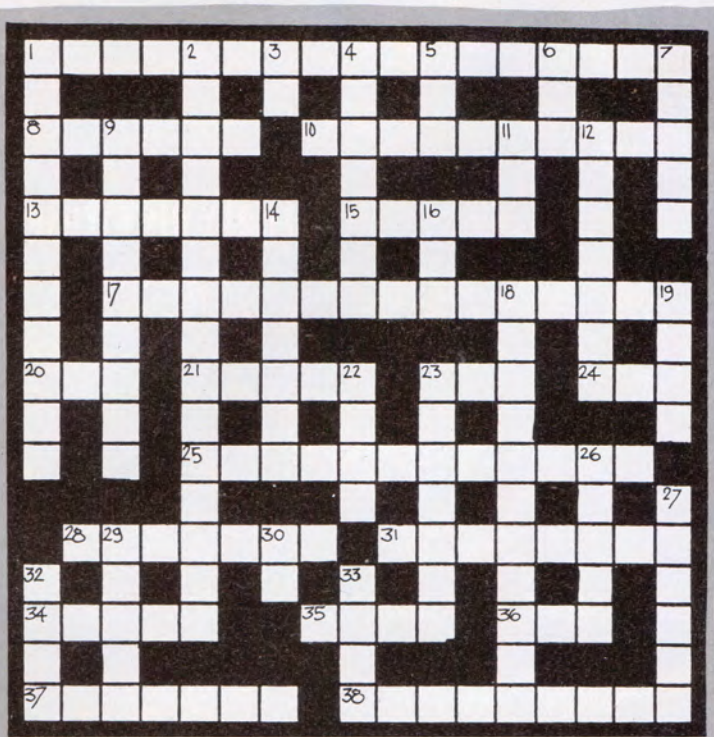
By Sue Buckley

ACROSS

1. A romantic demand from Whitesnake (4.2.3.4.4)
8. Helix complain about this for the wicked (2.4)
10. Mr. Al Placer hides a famous drummer (4.6 anag)
13. Who was lover for, according to Twisted Sister? (7)
15. Just like Van Halen (5)
17. He was born to be bad! (6.9)
20. How many visions for Queen? (3)
21. Robert may need watering (5)
23. Taxi man for Elliott? (3)
24. Anthrax's house? (3)
25. Heart believe that total commitment could succeed (7.5)
28. These wil be these, said Queen! (7)
31. and **35.** Dire Straits put romance above Olympic victory! (4.4.4)
34. Bleeding sores go with guns! (5 anag)
35. see **31.**
36. Just Mr. Gillan (3)
37. Built by Barratts for Pink Floyd? (3.4)
38. Lion's attraction? (9)

DOWN

1. He's kissable! (4.7)
2. Metallica are pullin' the strings (6.2.7)
3. and **30.** They blow up their videos (1.1.1.1)
4. Yes say give a wide berth (5.2)
5. What were Skeletal Family burning (3)
6. Palindromic Creme (3)
7. Rainbow went down to this (5)
9. He played with blind faith . . . in what? (4.5)
11. This lot asked 'How Long'? (3)
12. A young guitar man (7)
14. Transmitted by Rush (7)
16. His eyes are evil (3)
18. An encore from Pauline Gillan (3.4.4)
19. Robert Palmer led this arty band (4)
22. Genesis found a trick in one (4)
23. Deepest Purple peer (3.4)
26. Just Cronin (5)
27. Dylan spotted blood on 'em (6)
29. Big lady for **3.** (5)
30. see **3.**
32. Sounds like a worry on guitar neck! (4)
33. Knock on Ron (4)



SOLUTION

1. Give Me All Your Love 8. No Rest 10. Carl Palmer 13. Suckers 15. Eddie 17. George Thorogood 20. One 21. Plant 23. Joe 24. Mad 25. Passion Works 28. Friends 31. Love Over 34. Roses 35. Gold 36. Ian 37. The Wall 38. Dangerous

DOWN

1. Gene Simmons 2. Master Of Puppets 3. AC 4. Leave It 5. Oil 6. Lol 7. Earth 9. Rick Grech 11. Ace 12. Malcolm 14. Signals 16. Dio 18. One More Time 19. Dada 22. Tail 23. Jon Lord 26. Kevin 27. Tracks 29. Rosie 30. DC 32. Fret 33. Wood

tied around his waist to remind those too young or those too addled of what rock used to be all about . . . WHAT IS THE WORLD COMING TO?

Ackshully, thinking about it, not a lot . . .

■ FACT! **Tom Jones** really has joined **Black Sabbath**! Yup, despite being inundated with shocked phone calls from around the globe, mostly from the terminally distressed and disbelieving, the fact remains . . . Tom and Tone, Tone and Tom, beautiful really, once you think about it . . .

Ask **Ozzy**, who spent an entire morning entertaining guests seated around the pool at the Sunset Marquis in Los Angeles reading out extracts from the story we carried back in ish 181 of the World's Most Sincere Rock Weekly.

"It was the funniest f**king thing I'd ever read!" the Mighty Oz told us when he got his breath back from laughing . . .

Laughing? What's to haw-haw at? We think it's the smoothest move those, er, boys have made in ages . . .

Why doesn't anybody believe a word we say any more? Everybody knows by now that we only deal in . . .

■ FACT! **Willie** from the **Grip** (yes, 'from' is his last name) appeared in disguise on the **Wogan** show recently miming on the keyboards with the act that came second in the run-up to the **Eurovision Song Contest** (no, we can't remember what the bloody 'band' were called, but then neither can Willie, so what's the dif?), and now he ackshully wants the rest of the world to know about it!

Is he insane? you ask yourselves. Does he really want what's left of his street-cred finally shot to hell? And is the **Magnum** party really the place to start spreading the news in a VERY LOUD VOICE INDEED?

Well, apparently, yes . . .

■ FACT! **Nicko McBrain** has definitely gone a bit girlie lately . . .

First he was spotted making a right bloody glove-puppet of himself on the **Sooty & Sweep** show, which was girlie enough, but then he shows up in a copy of *The Sin* last week ackshully doing the old public apo-olly-jolly to some halfwit *Sin* reader who got all hot and bothered when he discovered his ten-year-old daughter getting her rocks off to the B-side of the current **Maiden** mega-hit, **'Black Bart Blues'**.

"There's a bloody swear word on it and it just makes me WANT TO PUKE A BLOODY BUCKETFUL!" the irate *Sin* reader was overheard to cry.

"Sorreee," grinned Nicko, for it is he that is heard to chortle the offending naughty word(s) in question.

"In retrospect, perhaps we shouldn't have allowed the record to go out with the word . . . on it . . . blah- blah . . ."

Swear words? Pornography? Ain't that what reading *The Sin* is all about?

■ FACT! Listening to Heavy Metal music means you are almost certainly *'more deeply disturbed than those (people) that pick softer music!'*. That is, at least according to **Dr. L.D. Tashjian**, Medical Director of the Horsham Clinic in Ambler, Pennsylvania.

But wait, there's more. This time from a **Dr. Paul King**, Medical Director of the Charter Lakeside Hospital in Memphis, who reckons that there is a *'strong link between Heavy Metal music, drug abuse, violence, theft and irresponsible sexual behaviour . . .'*

Amazing really, we'd never have guesed in a million years that anything so clean-cut, so homely, or so sensitive and understated as sweet old HM could be responsible for so many of the world's ills (for 'world' read 'America')?

Violence? *Self-abuse*?? IRRESPONSIBLE SEXUAL BEHAVIOUR???

Those are the bits we like best, anyway . . .

■ FACT! The best of all the new British rock talent is to be found in the Channel Islands!

Just ask **Chris 'Bergerac' Welch** or **Mick 'Living On A Highland' Wall**, both of whom flew into Jersey and Guernsey to appear as guest celebrities and judges at a talent contest organised by **Benson & Hedges**.

The winners – in Guernsey, crazed warbler **Unique**, replete with head-to-toe gold lamé body paint, and in Jersey, self-proclaimed hot young Metal mudsharks **Outlaw** – were each awarded £350 and got to support **Marillion** at two respective gigs on either island . . .

Could there be a better start in life than to be singled out by the hideous likes of Welch and Wall?

Well, probably . . .

■ *FACT! Yes, much to the eternal regret of many a latter-day rock star, there is in operation here at 'Bar HQ such a thing as . . . BLACKMAIL KORNER!*

No, it's not every week we do something like this, but then it's not every week that, whilst fumbling around in the dark beneath the optics, we come across an item as hot-to-trot as this pic you have now before your very eyes . . .

What's that, we hear you cry? Chicks with dicks? Fillies with willies?

*Weelll, in ackshul fact, this is a long-lost piccy-poo of the two main, er, men in that ever-so fabby-poo glam-bam-thank-you-maan group, **Girl**. Yup, that there turning the other cheek on the left is **Phil 'LA Nuns' Lewis**, and that there in the dead animal skin and roving left hand is none other than **Phil 'Make-Up, Wot Make-Up' Collen** of **Def Leppard**!*

Now boys, we warn you, we have more of these incriminating and, well frankly, dishgushting shots to play with . . .

So unless you want to see more of these What Comes Next shots adorning these illustrious pages over the next few weeks, we suggest either one of you (though preferably the rich one) leaves a thick wad of notes (and pleeze, no blueys, awright?) in the usual place . . .

BRICK OUTHOUSE **by Kevin B Flannery**

HEY LADS, I'VE JUST HEARD THAT OUR SUPPORT BAND'S GOT A FEMALE SINGER
DRESSING ROOM
WE'LL BLOW 'EM OFF STAGE, THEY'LL NEVER PUT OVER AN AGRESSIVE ROCK IMAGE WITH A BOILER FRONTING THEM
FLAN
Oi SCUMBAGS, GOT A SOLDERING IRON? I BUST MY COW BELL OVER YOUR ROADIES HEAD WHEN HE TRIED TO MOVE MY MIKE!
DRESSING ROOM
YOU WERE SAYING?

AMERICAN IMPORTS

OFFICIAL TOUR SHIRTS

SLAYER
M108 £8.95

MEGADETH
M104 £8.95

GUNS N' ROSES
M110 £8.95

GUNS N' ROSES
M110 backprint

METAL CHURCH
M106 £8.95

METALLICA
M103 £8.95

HEART
M277 £7.95

CINDERELLA
M231 £7.95

ANTHRAX
M265 £7.95

NASTY SAVAGE
M276 £7.95

MEGADETH
M267 £7.95

METALLICA
M221 £7.95

METALLICA
M226 £7.95

EXUMER
M275 £7.95

WHITESNAKE
M262 £7.95

WHITESNAKE
M263 £7.95

DAVID LEE ROTH
M278 £7.95

MOTLEY CRUE
M270 £7.49

MOTLEY CRUE
M274 *£7.49

MOTLEY CRUE
M273 *£7.49

BON JOVI
M227 £7.95

HELLOWEEN
M240 £7.95

All shirt sizes – Medium or Large only. All shirts have Backprints. (*Ex. Large only)

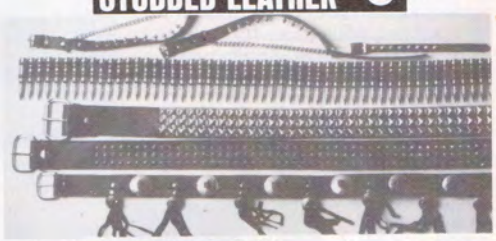
SWEATSHIRTS

Anthrax Skate Board/white, Large only SW102 **£15.95**
Metallica Master of Puppets, Med/Large SW105 **£15.95**
Motley Crue Tour, No B.P. Med/Large SW103 **£13.95**
Whitesnake Tour 1987, Large only SW104 **£15.95**

LEATHER JACKET

Excellent Quality Leather Jacket £89.00
Chest sizes: 38" 40" 42" 44" 46" (not available COD).

STUDDED LEATHER



All items adjustable, all made from Real Leather.
Bootstraps – Spiked Studs pair W602 **£8.99** Pyramid Studs pair W601 **£6.99**
Bullet Belt – Chrome Tipped H400 **£25.99**
Belt – 3 row Pyramid Studs G100 **£11.99** 2 row Pyramid Studs G101 **£8.99**
Belt – 3 row Spiked Studs G103 **£12.99** 3 row Conical Studs G104 **£7.99**
Belt – Concho G107 **£5.99** Concho with tassels G110 **£9.99**
Wristband – 7 row Conical Studs W105 **£4.49** Concho wide W500 **£2.49**

JEANS

PVC Leatherlook: £18.99
Tight – Black

Zebra Stretch Lycra: £25.95
Black/White or Black/Red

Snow Wash Denim: £21.95

Psyco Print Cotton: £14.95
Black/White

Stonewash Stretch Denim: £18.95
Blue

Splash Print Cotton: £14.95
Black/White

Stripe Cotton: £14.95
Black/White or Black/Red

Available in waist sizes: 28" 30" 32" 34" Also available: **Plain Stretch Lycra** – Black **£21.95** **Bleached Stretch Denim** – **£18.95** **Plain Canvas** – Black **£14.95**

Our new 24 page Mail Order Catalogue is now available – Latest Official Tour Shirts, Sweatshirts, Backpatches, Jeans, Jackets, Studs, Rings, Brooches, Pendants, Belts – **FREE – FULLY ILLUSTRATED CATALOGUE!**
Just ring for your copy or send in your address details.

ORDERING
Please state Code Number, Colour and Size with alternatives where possible or ring to check availability.

PAYMENT
U.K.: Cheques, Postal Orders, Cash (send cash securely).
Eire: Postal Orders, Cash + 25% to cover rates.
Make Cheques/P.O.s payable to "**H M GEAR**". Stamps not accepted as payment. Please add post and packing charges to your order.

FREE CATALOGUE / C.O.D. HOTLINE

C.O.D. SERVICE AVAILABLE IN U.K.!

Telephone: 02406 3124 (Mon-Sat 9.30-6.30)

H M GEAR

PO BOX 53 GREAT MISSENDEN BUCKS HP16 0BS.

Please phone-in Order before 2pm for next day Cash On Delivery service. Charge is normal post and packing rates **plus £2.25.**

POST & PACKING
U.K. Orders up to £5 add **40p** ● up to £10 add **75p** up to £15 add **£1** ● up to £20 add **£1.20** ● over £20 add **£2.**
Europe/Eire: as U.K. **x2. Rest:** as U.K. **x4.** (Usually Air Mail)

OVERSEAS ORDERS
International Money Order or Bank Draft in Sterling. Dollar Bills also accepted (remember to convert). COD not available.

FAST MAIL-ORDER ★ ALL ORDERS DESPATCHED 1ST-CLASS ★ FULL MONEY-BACK GUARANTEE ON ALL ITEMS.

GRINGOS LOCOS

■ TWO LONELY stools propped up against the bar.

First one says to the second one: "Tell ya what, you're quite partial to a bit of bad-ass boogie-woogie. Have you heard of this new band **Gringos Locos**?"

Second stool shakes his head.

First one goes on: "Trust me, you'll like 'em. They've got these mean, long-horn guitars, bits-of-meat-stuck-between-the-teeth lead vocals, and they play original songs with titles like '**Bad Luck's Lament**', '**Jealousy**' and '**Mean Rock 'N' Roller**' . . . You know, they sould like a cross between prime-time **ZZ Top** and early, early **Stones** . . .

Second stool: "Yeah? Where are they from?"

First stool: "Er . . . Finland."

Second stool: "FINLAND? What, where they all eat reindeer sarnies and plates of snow?"

First stool: "The same."

Second stool: "Get outta here."

First stool: "I'm telling you, they're *hot* . . ."

Second stool: "GET . . . OUTTA . . . TOWN . . . from Finland, yeah? My sweet arse . . ."

And so it went. Back and forth, up and down, like a flippin' toilet seat.

Yes, Gringos Locos *are* from Finland. And, yes, they *are* hot.

And I would know, because you see, kidz, I WAS THAT BAR STOOL!

"Yes," Locos singer, **Richard Johnson** (the blond one in the pic; the one with the hat is guitarist **Muddy**), admitted when we put it to him recently. "It is true that the band are from Finland. But I think we're good enough to pull the rug out from under 90% of most new British or American bands that are starting to make names for themselves . . ."

One Finn's for sure, Gringos Locos are a band with a future.

Remember where you read about them first . . . MICK WALL

Pic George Bodnar

SPRING SALE!

SLEEVELESS T-SHIRT: just £2.99

SWEATSHIRT: a steal at £5.99

KUT-AWAY SWEATSHIRT: a mere £3.99

T-SHIRT: an irresistible £2.99

***KERRANG!* IS havin' a ker-lear out!**

That's right, readers, we wanna get shot of a lotta our old stocks of mayhemic merchandise . . . and the way to do this, we reckon, is to offer you this knockout gear at some knockdown prices!

Limited amounts of the sizes indicated are available, so we'll be operatin' this bargain price blockbuster of a sale on a strictly first come, first served basis.

So be quick and get stuck in there . . . just fill in the form below, tick the relevant boxes and – go for it!

Send your remittance to: the *Kerrang!* Kerlection, PO Box 50, Harlow, Essex CM17 0DZ. Cheques/POs should be made payable to 'Spotlight Publications'. Allow 28 days for delivery. Prices include P&P

	S	M	L	XL
T-SHIRT £2.99			■	■
SWEATSHIRT £5.99				■
SLEEVELESS T-SHIRT £2.99	■			
KUT-AWAY SWEATSHIRT £3.99				
MUSCLE T-SHIRT £2.99		■	■	

Overseas readers add £2.50 P&P for Sweatshirt orders and £1.10 P&P on all other items.

I ENCLOSE £ .....

Please ensure that you fill in *both* name and address forms.

NAME .....

ADDRESS .....

.....

.....

NAME .....

ADDRESS .....

.....

.....

If undelivered please return to PO Box 50, Harlow, Essex CM17 0DZ.

MUSCLE T-SHIRT: a bargain at £2.99

KILLERWATT

JERRY UWINS reports on glittering guitars at the fabulous Frankfurt Fair

WHEN I say this year's Frankfurt Fair, held from March 9 to 13, was big, you better believe it! Bigger than ever, in fact, with an extra exhibition floor opened up for the first time, and over 72,000 sq.m of displays for us shoe-worn hacks to cover.

As far as electrics and basses are concerned, '88 is going to be a very woody year. Having gone through the last few years awash with metallic whites, reds and blacks – and currently in the middle of the vogue for wild colours and crackle finishes – we're now due to see the instruments from virtually all manufacturers sporting lavishly figured, see-through lacquered tops and/or bodies.

Maple, either curly or striped, is the clear favourite (and jolly whizz it usually looks) but other exotic woods will get a look in as well. Walnut, for example, is being used for the top slab on one of **Heartwood**'s (formerly Heart) latest offerings.

In previous times, figured tops automatically meant big money. That's no longer so, especially on guitars which mate a thin veneer to common-or-garden body materials. **John Hornby Skewes**, for example, now have a two-humbucker, whammied Encore with flame finish top; the A7, retailing for £139. And at Frankfurt, fine examples could be found at all price points – up to the fabulous £1000-plus **Paul Reed Smiths** which, incidentally, in the form of the PRS Special developed for hard rock players, are also available in solid colours and crackle finishes.

Apart from sundry sumptuous figured top **Hamers** and **Kramers**, other examples to watch out for are **Aria**'s Libra Deluxe and Custom; a new 27-fret job from **Tokai**, the VC-75, which is to retail for £499; **Hohner**'s addition to their Charvelesque ST range, the ST Custom, which uses Californian flamed maple; and **Yamaha**'s low impedance, all-active SE903A and SE912A solids both priced at £549 RRP including case.

A particularly fine specimen was shown by **Fernandes**, an all-maple FR-65 prototype which, if it goes into production, will be in the shops for around £690. Fernandes' promise of lower-cost instruments was borne out, and we'll see, for instance, the PJS-42 bass coming through at £293 RRP, a fully active Revolver FRB65 bass at £398, and a reduced-price version of their **Adrian Vandenberg** guitar, made in Taiwan and due to out around the £400 mark.

Actually, there seems to be some ambiguity about the endorsement situation of our friend Adrian. **Peavey**, who unveiled a clutch of newies including the comely-looking

Pic Jerry Uwins

WACKY IBANEZ 'art school' finish

wide/thin-necked Nitro Series, announced a Vandenberg Signature model to retail with case for £699. They say Vandenberg has signed a deal with them. Hmmm . . .

The Frankfurt award for wacky finishes definitely went to **Ibanez**. To promote their revised line-up of electrics – like the Saber, Power and Radius PRO-540s – they put on a display of some 40 guitars, all with one-off designs covering a myriad of themes from surreal to bizarre. 80 such guitars exist in total, most of the designs being created by Japanese art students, with Ibanez employees throwing in one or two for good measure.

HAVING REFERRED to **Fender**'s forthcoming HM Strats in our Frankfurt preview item a few weeks ago, we can now flesh out the details. There are two basic models; one carrying a single exposed-coil humbucker, the other a Super Strat array with the addition of two single-coil units. Both feature a coil tap for the humbucker and TBX tone circuits, and in the wide/thin-neck department you'll find a 25×1" scale two-octave, flat-radius fingerboard of either maple or rosewood, and top lock for the Floyd Rose trem system.

For access up to the 24th fret the HM's body is slightly smaller with more angular edging than a normal Strat, and has a deep-set cutaway and shallow contoured neck heel. Priced at £389 and £475, these two fellas will be easy to spot in the shops. Instead of the traditional Fender transfer logo, look out for 'Strat' in brush-style script written large across the headstock.

A surprise on the Fender stand was to find **Philip Kubicki**'s futuristic-looking Factor basses. Apparently, Kubicki, whose instruments carry a lot of clout right now with a good many American pro players, has done a worldwide distribution deal with Fender, which means the basses should be seen in more UK stores.

The unconventional appearance of the Factor, which uses a sprung-clasp release system to drop bottom E to D, is more a result of sculpting the alder body for comfort and balance than striving for a certain visual aesthetic. Quality and engineering standards are truly impressive.

Kubicki's own-design and wound dual-impedance humbuckers are linked to circuitry which offers three passive and two active settings, aided by bass and treble boost and a pan control to mix the two pickups. Kicking in the actives can apparently boost the output signal to a speaker-demolishing 25 dB.

Of course you don't get owt for nowt, and the current US price for a Factor is around $1500, admittedly inclusive of hard case. Heavy fun tickets but one of the basses to aspire to when that record advance comes through!

THE **GIBSON** stand presented a crop of new models, mainly updating traditional themes and, in some cases, ditching Gibson's normal 24¾" scale necks in favour of the more common 25½" variety, and fitting – as standard or optional – **Steinberger**'s KB whammy system. That's the one with pitch lock and the little built-in spanner to raise and lower the assembly.

Anyway, upcomers include a two-octave Flying V and Explorer – both with slimmer neck taper, a Les Paul Studio Lite with new high output humbuckers, and a quartet of models based around the famous '62 SG. These comprise the SG '90 Single and Double, with one and two humbuckers respectively, and both featuring 24-fret graphite-reinforced necks; and the Junior Pro I and III, both retaining the 24¾" scale, the latter sporting twin humbuckers with a central single-coil pickup.

New basses include a Q-90 using the Steinberger-designed pickups used originally on Gibson's 20/20 headless bass, and two WRC models designed for Gibson by Wayne Charvel featuring diamond-shape humbuckers, two-octave necks and Wilkinson adjustable tailpieces.

From the Epiphone by Gibson stable, newcomers definitely worth looking out for are two Firebird copies, the 300 and 500. With traditional neck-through-body/mahogany wings construction, both carry long scale ebanol fingerboards, and the 300, which is expected in the shops around the £375 mark, sports one humbucker and a single coil.

In the last few years the two countries associated with budget-price guitars have been Taiwan and Korea. Now India is creeping into the picture. Apart from the already available **Sunn Mustang** from thereabouts (and a £99 Sunn Strat coming along soon), we learnt in Frankfurt that **Charvel** have gone to India for their new range of Charvettes. Two models were on show, a Super Strat and a P-style bass and, considering that UK prices are expected to range from only £149 to £189, the quality looks real good value for money. All models will carry genuine American Charvel pickups.

More on Frankfurt next week.

INDIAN CHARVETTE electric

Pic Jerry Uwins

KULTURE!

EDITED BY JON HOTTEN

KOSTUMED KILLERS!

Are American comics becoming too violent for their own good? PHIL WILDING uncovers a disturbing new trend

A HOBO wanders slowly down the east side of Manhattan. A breeze lingers as he pulls up his collar and curses the wind. The streetlights dim and the shadows dance, vivid for a moment, almost alive. The sharp click of distant heels sounds away in the distance and a horn calls across the river.

Then the caterwauling begins: "Oh, oh, oh. Hey, man. Wanna try some wine? Why don'tcha step over here? Like the claws . . . made them myself?"

Figures step out of the darkness, brothers in arms as it were, alive to the thrill of fear, the lust for blood. Machete, meat cleaver and claws. A sliver of light and then they fall, raining down – the dull thud as the sheer weight of steel pierces a ragged coat, a dishevelled hat, a bloody face . . .

Or the young girl dragged down on the way home from school, short uniform and satchel attached. Taken and beaten and abused, leaving emotional and physical welts that will remain with her for the rest of her life.

Not enough? Then the walking ectoplasm man who chases, taunts and rapes, insistent on being the lowest of life forms, degrading and butchering, dragging cruel blades across the crotch, hurling bodies off building tops.

No, not a collection of Wes Craven scenarios, or a new anthology by Shaun Hutson or Stephen King, you're looking at just a few stories that are now being peddled in the name of entertainment, in a fair section of the comic world.

A particularly nasty portion that is beginning to taint a very enjoyable genre. A selection, as **Dick Jude** of **Forbidden Planet** puts it, that ". . . deal with horrible things, every character in them is quite loathsome, including the central character."

You'll excuse me for getting up on my soap-box, you'll understand if I shout a bit, but I just happen to like comics.

From day one I was a card-carrying member for the ***Dandy***, the ***Beano***, the ***Fantastic Four***, ***Iron Man***, a pleasant pile of the ***DC*** and ***Marvel*** range and then the new kid on the block, the killer with the teeth, ***2000AD***.

They're still there, still producing material that they can (in a number of cases) be proud of. I could go into the distinct lack of depth that Dredd has, I could complain about the deficiency of decent supporting characters, but who wants to fill the letters page for a month with inane argument? Not me, and that's not what I'm here for.

I want to look at the underbelly of this creature, the pieces that don't often get to see the light, the elements that are left alone until it's too late. Theatrical, huh?

THERE'S SOMETHING new on the shelves, spawned by the sprawling brilliance of the old, the new and the ***Watchmen***. Don't get me wrong, I'm not laying the blame of all that is to follow on the shoulders of *Watchmen* mainstay **Alan Moore**. It's probably more to do with Rorschach.

If you're none too familiar with Rorschach, grab my hand and I'll tell you.

The *Watchman* belongs to him, the book is his, this ink-splattered face with a manic psyche who extracts information by snapping individual fingers, this man who relates to extremism, who cannot and will not change his stance, his outlook.

The book is his. Unfortunately there are now a handful of pretenders to his throne.

The success of *Watchmen* and its cast of costumed heroes probably has something to do with its author's insistence that they be human beings, act like human beings, don't fly, levitate or pull rabbits out of a hat.

Dr Manhattan, it has to be said, does some of these, but he is blue and naked most of the time (must be cold) and was torn apart by a test to remove the intrinsic field from a concrete block. You'd hardly expect him to be human.

But since this deserved success, the bandwagon has started rolling, taking on no end of numbers willing to take the law into their own hands. All mouthing, strutting, pouting individuals whose creators work by, in the words of Forbidden Planet's **John Harrison**, ". . . increasing the quota of violence, and the hardness of the character."

Make no mistake, though, none of these, the ***Punisher***, the ***Question***, the ***Peacemaker***, the ***Vigilante*** (snappy names) and a host *of* others, can even sidle up to ink-splatter gob.

Oh sure, they all cut pretty neat figures in their lycra body-stockings, swing a mean punch and can ruin sexual activity for life with a neat kick of their size nines. But between them they *do not* possess one ounce of character.

So what, you might say, who needs character?

Everyone, toilet head. Longevity is the name of the game, so what do you do to maintain your audience? If you're J***e D***d you get a record made about you and bring in a guy on a board, because everybody happens to be riding boards with your face on at the moment.

Fine for a living legend, but if not, then what? Easy, you drag in child slavery, sexual abuse, rape, extreme violence and story lines you couldn't hang a peg on. You create, as Dick Jude puts it, "The most unpleasant shit you can think of." Quite.

So what's the trouble, they're only a percentage, a small piece of the action? You sound like the type of guy that doesn't wear a condom to me.

The trouble is that they're beginning to smear the good name of the glossy.

The ***Outrageous Tales Of The Old Testament***, a particularly unfunny skit on bits of the Bible that certainly raised more than a few eyebrows and eventually caused stock to be impounded, comes instantly to mind.

It's not that I'm against the freedom to write and display, I'm just against crap being written or displayed. Crummy art work and facile storylines, hollow costumes and sweaty slashers with no sense of humour, that's what I'm against.

THANKFULLY, THERE'S still a collection of writers and artists who appreciate the area in which they work. Who lovingly create their characters, skilfully implant them into subtle storylines and watch the wealth of their talent grow.

The ***Justice League*** shelter under this umbrella with a sense of diversity and humour, their pages spent discussing the merits of comic books with a self-effacing nonchalance that really works.

The return of ***Amerikan Flagg***, the sophisticated ***Love and Rockets***, the tender re-working of the ***Swamp Thing***, ***Batman*** back in action as the ***Dark Knight***, the Latin life of ***Heartbreak Soup*** and, of course, *Watchmen*, all warm, generous, exciting and above all INTERESTING, FUN, ACCESSIBLE. I'll blow something if I'm not careful.

If these can do it, why not everyone else? Just a few others who actually care about what they're doing, who don't see the world through coin-shaped sunglasses.

Perhaps I'm a little too optimistic, perhaps my grandmother dropping me on my head when I was younger is still taking effect. I'm not sure.

But if you do ever wander into Forbidden Planet (Gosh!) or your local branch of Virgin, take the time to look out for the good stuff, the stuff that lies behind, as John Harrison observes, those ". . . characterless pillocks in costume banging the crap out of each other."

Have a stab (sorry) at curbing a disturbing trend. Go on then.

All the comics mentioned above, even the nasty ones for the curious, can be obtained from *Forbidden Planet, 23 Denmark Street, London WC2. 'Phone (01) 836 4179.*

'THE PUNISHER', 'The Question', 'The Peacemaker' and 'The Vigilante': characterless pillocks in costume banging crap out of each other

KOMMUNIKATION

Say it loud to* Kerrang!, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ

ANTHRAX BITE BACK . . . AGAIN

I'D JUST like to say a big 'well done' to the boyz from Anthrax! I'm referring to their interview in ish 179 – it's about time they had the opportunity to hit back at all those morons who've recently taken to pulling the band to pieces for no apparent reasons other than sheer boredom, sheer stupidity or just plain jealousy over the band's phenomenal success!

Let's face it, these guy deserve every ounce of the success they're getting; they've worked damned hard for it, and it couldn't happen to a nicer group of lads.

It amazes me when I hear some idiots putting them down because of 'polished performances' etc. I mean, what the f**k do you expect them to do, get worse? After the amount of time they've spent on the road, they're bound to be giving a smoother performance on stage – to expect anything else is just plain idiocy. If practice makes perfect it's easy to see why Anthrax are sheer brilliance live!

I can't wait for the release of 'State Of Euphoria', and for their next British tour – that is gonna be THE event of '88/'89. **Jay Taylor (lead singer with Victim), Mansfield, Notts.**

COME AGAIN

HAVING JUST read Mick Wall's review of King Zeppelin's new LP, I rushed out to buy a copy.

I think it's great the lads have decided to reform, but they have lost their touch a bit. It seems a weaker record than 'Coda'. And they must be getting short of inspiration if they have to resort to ripping off the Mission's 'Tower Of Strength' for 'Get It On'. And what a bad piece of timing for Robert Plant to put out a solo LP at the same time!

But seriously, chaps . . . I can safely predict from my mystic runes that their album 'Led Come II' will be known to its fans as the 'Brown Bummer'. Tracks will be: 'Whole Lotta Guff', 'What Was And What Ought Never Be', 'The Dollar Song', 'Screw You', 'Windbreaker', 'Lifting Ready-Made', 'Sample On', 'Moby Dickhead' and 'Sling It On Home'.

'Led Come III' will no doubt have a pinwheel cover (for pinheads) and for their fourth LP each member of the band will choose a symbol to represent them. They will make rock history by all choosing the same one: a dollar sign. And so on, right through to 'Songs All Sound the Same' and 'Skoda' . . .

Bah! Humbug! **The Spirit Of Earls Court**

SEEK AND YE SHALL 'FYNDE

WHAT THE hell has happened to Witchfynde? I went to see them at the Royal Standard, Walthamstow (just after the epic 'Lords Of Sin' was released) at the beginning of '85 and I've been waiting patiently ever since.

The band were very visual that night and the music was very powerful (not Thrash).

My star of the night was Luther Beltz (with his vocals similar to the great Rob Halford) who nearly crushed us all by climbing onto the PA and rocking it frantically.

If anyone reading this letter knows the present situation of Witchfynde, please let *Kerrang!* know. **A Witchfynde fan.**

ADRENALIN ODE

HERE IS a poem I have composed:

Look at me, I'm the singer
In a Heavy Metal Thrash band
My voice is so gruff
There's not a single word you can understand

Look at us, we go so fast
Just a blur, I'm sure you'll say
But didn't you know
It hides the fact that we can't play

Do you like our name? It's so tough
We picked it so people would take offence
Slaughter, destruction, murder and blood
Four words together that make no sense

Look at our photos and you will see
Four painted faces, an aggressive stance
In fact it looks so real
You'd think we'd pooed our underpants.

David Parr, Parmedia, W. Australia.

WHOLE LOTTA AC/DC TRAX

RECENTLY I WAS talking to my good mate Angus Young about AC/DC's plans for their next album.

The album is called 'Let The Dirty Rock 'N' Roll Fly Flick The Black High-Voltage Rock 'N' Roll Video Switch'.

Side One –
'Shake My Rock 'N' Roll Bone'
'Let Me Salute You Rock 'N' Roll Rosie'
'Some Sin In Sin City'
'Shake Your Rock 'N' Roll Balls'
'Shake And Rattle Your Bones (A Touch Too Much)'

Side Two –
'Getting Legless When I Shake It All Night Long'
'I Wanna Be A Rock 'N' Roll Millionaire'
'Dirty Deeds Done Deep In The Badlands'
'Whole Lotta Rock 'N' Roll Shaking'
'Let There Be High Voltage In Hell's Hole'

I can confirm that there will be two extra tracks for the CD – 'Rock 'N' Roll Hell Ain't A Bad Place To Be Shot Down In The Night If You're A Rock 'N' Roll Fly Doing A Shakedown' and 'Rock 'N' Roll Rock Singer Damnation (It Ain't No Fun, But We Salute You Big-Balled Girl)'. **Enzo, Slough.**

KLASSIFIEDS

PERSONAL

BILLY FROM STREATHAM PLEASE PHONE KAREN SKOTTISH

ROCK DRUMMER 23, good looking seeks likewise female with sense of humour to make interesting rhythms with!! Photo appreciated. Box No K1162

TIGGER FANCY A Chinese? **KIPPER**

COOKIE, I WON'T FORGET YOU BABE. CUDDLES XXXXXXXX

MALE 27 into Magnum, Rush, Whitesnake, Bon Jovi, Queen, seeks European female for caring, lasting relationship. Write to Roman Jay, 70 Ainsdale Road, Ealing London W5 1JX

PENPALS 153 Countries. Free details (S.A.E.) I.P.F. (KR2) PO Box 596, London SE25

RECORDS WANTED

HELP! RODS – ROCK HARD, KYODI YAMAMOTO HORIZON. Wanted desperately. Linda, please try again 044 414546.

PICTURE DISCS Shapes. Collections Bought! Send List/Price. (Dept PD) 9 Silver Street. Wiveliscombe, Somerset

ABSOLUTELY ALL your records, tapes CD's videos and books bought/sold/exchanged – also ALL Hi-Fi, musical instruments, computers and cameras – **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record, Tape and Video Exchange, 38 Notting-Hill Gate, London W11 (Open 7 days 10am-8pm. Tel: 01-243 8573). Or send them by post with SAE for cash (none returned – we decide price). Quantities collected **ANYWHERE** . . .

HELP! Reckless Records Pay top prices for record/tapes/CD's 01-359 0501

AC/DC RARITIES/Collections wanted. Send list. Price. (Dept KA), 9 Silver Street, Wiveliscombe, Som. TA4 1PJ

IRON MAIDEN/KISS & ALL Heavy Metal Collections wanted! Send List. Price. (Dept IK) 9 Silver Street, Wiveliscombe, Som.

TOUR PROGRAMMES/Autographed Material/Fan Club Items. Collections Wanted! (Dept TP) 9 Silver Street, Wiveliscombe, Somerset

RECORDS FOR SALE

AC/DC AEROSMITH Anthrax, Sabbath, B.Jovi, D. Purple, Dio, E.L.P., P. Gabriel, Genesis, Guns 'n' Roses, Hawkwind, Heart, I. Maiden, Kiss, Led Zeppelin, Marillion, Ozzy, P. Floyd, Queen, Whitesnake, all rock/Trash rarities, SAE/1IRC's 4 Abbots Close, Rainham, Essex

A BARGAIN Pot luck assortment (our selection) – Send £35.00 for 500 used 7" singles. £12.00 for 100 used LP's and 12" singles (post free). Record & Tape Exchange, 28 Pembridge Road, London W11 (01-727 3538).

BASEMENT RECORDS, 56 St. Giles Street, Norwich, Norfolk NR2 1LW. For all imports/indies, Thrash/Hardcore A.O.R. etc. Send stamp for catalogue.

WANTED

HEART RARITIES audios (1975-88), video, photos, programmes, records, magazines, cuttings, merchandise, interviews etc. Worldwide traders. Also Headpins. Tony, 52 Edinburgh Avenue, Gorleston, Gt. Yarmouth, Norfolk NR31 7HA England. Telephone (0493) 601624.

ORIGINAL CASSETTE recordings of Girl's album 'Sheer Greed' and/or 'Wasted Youth'. Ashington 850593.

CONCERT PROGRAMMES good prices paid, send list to Programmes, 43 Crantock Rd, Perry Barr, Birmingham

1400 LIVE TAPES for trade. Many rarities '87/'88. **MOTLEY, LEPPARD, DIO, WHITESNAKE, ANTHRAX, PURPLE, MARILLION, COOPER,** MAGNUM. . . Worldwide correspondence welcome especially master recording. Stephane **DOUILLARD** 45 Square Georges Guynemer, 91070 **BONDOUFLE, FRANCE.**

KERRANG KOLLECTION 1-170 in Mint condition wanted. Write to Nike Milic PO Box 579, Morley 6062 WA. Australia.

FOR SALE

LEPPARD, MAIDEN, Donington, Reading, Anthrax, Queen, Marillion, Jovi, Europe, U2, Metallica, Heart, AC/DC, Whitesnake, Venom, Crüe, Purple, Punk, Indie, rarities. T.shirts, posters, massive list. SAE 885 Chester Rd, Erdington, Birmingham B24 0BS.

STUDY WITCHCRAFT! Develop hidden powers! Genuine seekers only. Send £1.00 (refundable with first order) for extensive catalogue on books and gifts related to the Ancient Arts! Fate and Fortune. **FREEPOST** Caldicot, Newport, NP6 4YZ.

MR MUFF ALTERNATIVE CLOTHING. Lycra jeans plain £19.50, printed £22.99. Many printed cotton jeans £14.95, PVC jeans £17.95 also skirts, tops, t.shirts, jackets and many boots/Shoes, at cheaper prices. Send 18p stamp for free catalogue. 2 Stileman Way, Sharnbrook, Bedford MK44 1HX.

FREE CONCERT PROGRAMME catalogue, many rarities, send SAE: Concert Programmes, 43 Crantock Rd, Perry Bar, Birmingham

METALLICA, ANTHRAX, Kiss, Crüe, Warlock, rarities. SAE 34 Brent Way, Halewood, Liverpool.

WHITESNAKE, HEART, Anthrax, Benatar, Metallica, Warlock, rarities. SAE 146 Halewood Road, Woolton, Liverpool.

KERRANGS FOR sale. No. 1 to 86 VGC. Will split offers. D. Reilly, 60 Scoles Street, Bury BL8 2RA.

JOKES, HEAVY METAL, ROCK, BIKERS NOVELTIES, 800 crazy things, Talking toilets, walking willies, fart spray, studs, bootlace ties, patches, badges. Just phone for **FREE CATALOGUE.** 0272 716256 ANYTIME.

ROCK PATCHES, badges, postcards, t.shirts, scarves. Sand SAE for list CM Sales, Dept K, BCM/BRFM, London WC1N 3XX.

MUSICIANS WANTED

EX. NAMES! MAIDEN, TOKYO, BLADE, U.2. SEEK SOLID DRUMMER, BONZO RUDD, WRIGHT STYLE. SEND TAPES, INFO TO D.W. MNGMT. 37 PRINCES PARK, RAINHAM, ESSEX RM13 7EA

ROCK 'N' ROLL SLUT!! Vocalist/Guitarist. Glam/Bubble-Gum rock, Paul Stanley. Essex based. 0255 474463

FEMALE ROCK BAND
REQUIRED BY RECORD COMPANY. SEND CASSETTE AND PHOTO TO BOX No. K1160
Enclose S.A.E. for return of cassette

SOUNDSEARCH
URGENTLY REQUIRE GOOD
ROCK VOCALIST
FOR BAND BASED IN THE N-WEST. THIS IS A CLASS ROCK BAND THAT HAS ALREADY PROVED IT CAN GENERATE A LARGE FOLLOWING.
TAPE & RELEVANT DETAILS TO:
SOUNDSEARCH
(DK4), BOX No. K1161

WE'VE GOT THE RECORD DEAL! DO YOU HAVE THE VOICE?????? New Heavy Metal Band seeks vocalist for debut album. Contact: (518) 237-2360; Jo

NEED A CHANGE? ENGLISH GUITARIST (24) into Def Leppard, easy to get along with and determined to reach the top seeks motivated singer to join a melodic Heavy Rock Band in Germany. Experience is not essential, if you've only sung in your bedroom you can still send a tape. Have good songs written and eventually free studio time is a possibility. Work can be organised with good saving possibilities to help us over the hard times until we hit the big time. Eventual aim is to return to England with money and good songs. If you're shy and lacking the self confidence to answer, then just send a tape anyway, you've got nothing to lose. Send a photo and tape, demo or bedroom recording to: David Stephens, Restaurant Buddelhus, Franzhabich Str 12, 2972 Borkum, West Germany.

LEAD VOCALIST and bassist. Required for melodic rock band influences Leppard Police. Phone Bruce 01-202 4006 after 6pm. Monty 01-881-8344 after 6pm.

RUTHLESS GUITARIST wanted by bassist in London area to form lethal U.K. Threat. No Thrash or OAPs. Influences Dokken, Crüe 648 8447

KERRANG! KLASSIFIEDS

PLEASE NOTE: IT IS ILLEGAL TO SELL BOOTLEG RECORDINGS FOR SALE ON THESE PAGES. WHEN SENDING RECORDS FOR SALE PLEASE SEND DETAILS.

HEADINGS: Personal, Fan Clubs, Pen Friends, For Sale, Sits Vac, Records For Sale, Records Wanted, Special Notices etc.

ONLY 25p (INC VAT) PER WORD OR 35p (INC VAT) PER WORD BOLD TYPE. BOX Nos ADD £1.15 (INC VAT) SERVICE FEE. SINGLE CENTIMETRE COLUMN £8.00 (INC VAT) MINIMUM SIZE 3scc × 1 col

SEND COMPLETED FORM WITH CHEQUE OR POSTAL ORDER TO:

KERRANG!
KLASSIFIED DEPT
GREATER LONDON HOUSE
HAMPSTEAD ROAD
LONDON NW1 7QZ

OVERSEAS – AMOUNT OF £15.00 AND LESS MUST BE PAID BY INTERNATIONAL MONEY ORDER ONLY

The publishers reserve the right to refuse or withdraw advertisments at their discretion.

PLEASE PUBLISH MY ADVERTISEMENT

UNDER THE HEADING ..... FOR ..... INSERTION/S
COMMENCING ..... I enclose cheque/PO
Value £ ..... for ..... (no of words) at ..... p
Value £ ..... for ..... (no of words bold) at ..... p

PLEASE NOTE – CHEQUES OR POSTAL ORDER ONLY. CASH WILL NOT BE ACCEPTED

COPY 18 DAYS BEFORE PUBLICATION

NAME _____

ADDRESS _____

_____

Name and address, when included in advert, must be paid for.

FEMALE GUITARIST or keyboardist or vocalist required to complete quality heavy rock band in the Cheshire area. Influences include Dokken, Whitesnake, etc. Contact Graham, Northwich (0606) 77900.

NEW BANDS

NEW HEAVY METAL LABEL WANTS PRODUCT READY FOR RELEASE IN UNITED STATES Please contact: **THREE CHERRIES RECORDS 6, FERDINAND STREET, LONDON N.W.1**

SONGWRITERS

SONGWRITERS: 'Twenty Songwriting Questions Answered' explain copyright, recording, publishing contracts, etc. Absolutely free from International Songwriters Association (KER), Limerick City, Ireland.

SPECIAL NOTICES

ROBIN and **FIVE GO MOSHING**: Happy Moshing on April 11th! Love Helen

JULIE, I'LL GO THROUGH HELL OR HIGH WATER TO SEE YOU, COZ I'M MADLY IN LOVE, AND TOTALLY DEVOTED TO YOU. MICHAEL.

JUDAS PRIEST, CINDERELLA fan seeks transport for first week of tour, willing to pay way. Phone Gary 091 4543425. Write 14 Wayside, South Shields NE34 7RJ.

MARINO Gypsy At Heart – Cassette/Album – £4.99 inc P&P. Cheques + PO's – Scorpio Records, 12 Aberford Walk, N. Humberside HU9 5EN

ROCK NITE AOR to Heavy rock. DJ, videos. Lord Clyde Capworth Street Leyton E10. Every Sunday 7-10.30 music till eleven no thrash

KATE BUSH fanzine 'Homeground' No. 30 £1.45. PO Box 176, Orpington BR5 3NA, England

FANZINES

LOUD! No.13 Anthrax, Megadeth, GnR, Nuclear Assault, Cro-Mags, Christmas on Earth. 75p (UK), £1 (Overseas) from 5 Cleve Way, Formby, Merseyside L378BS

SPIRIT OF RUSH No. 3 still available, includes new biography book offer. £1.50 to Mick, 26 Berwick Tower, Knoyle Street, New Cross, London SE14 6EY.

RECORD FAIRS

BRIGHTON RECORD FAIR
Brighton Centre Kings Road Brighton
SUN 17th APRIL + 29th MAY
Admission 50p 12.30-5pm
(Preview £1 10.30am-12.30pm)
130 STALLS – BUY & SELL
★New Releases, Bargains & Rarities★
RECORDS, TAPES, CDS
Tour Merchandise & Music Memorabilia
METAL IS LOUD AT BRIGHTON RECORDS FAIR
Stalls/INFO **(0273) 608806**

VIDEOS

HEAVY ROCK videos to swap send your list to Dept HR, 92 Carfield, Skelmersdale, Lancs.

FAN CLUBS

HUNTERS CLUB fan club, SAE to Dr. Druid, 88 Portmore Close, Beaumont Leys, Leicester LE4 ORA

SHY OFFICIAL FAN CLUB. FOR INFOR ENCLOSE AN S.A.E. TO 125 LODGE HILL ROAD, SELLY OAK, BIRMINGHAM B28 6NL

PHOTOGRAPHY

A PRO rock Photographer now shooting for model Index cards also stage and promo work. Tel,. Fulham 731 6259.

BRATT-PACK or street – rats whatever your style: Creative, excellent, quality promo. Shots – low rates. location/studio 01 575 6421 (eves) Gerry

CONCERT TRAVEL
Glasgow to Edinburgh
£2.50 return
Bookings:
Unit 25, Argyle Market, Glasgow
or call:
041-772 3653 after 6pm

BLACK CAT
MAIL ORDER SERVICES
12 GILLYGATE, PONTEFRACT
W. YORKS WF8 1PQ
Tel: (0977) 780067

MAGNUM New release Cass & LP	£5.49
IRON MAIDEN New release Cass & LP	£5.49
LP Pic Discs **MEGADETH, DEF LEPPARD** ..... each	£5.99
LP Pic Disc **ALICE COOPER** Constrictor + Raise Fist	£6.99
LP Pic Discs **METALLICA** 3LP's ..... each	£5.99
KISS Crazy Nights LP Pic Disc	£6.99
BON JOVI LP Pic Disc	£6.99
WHY NOT BUY A SUPER CLOCK FITTING TO GO WITH YOUR PICTURE DISC	£9.99
Interview Pic Discs, SLAYER, WASP, METALLICA, ALICE, STRYPER, WHITESNAKE, IRON MAIDEN, MARILLION, AC/DC, DEF LEPPARD, M. CRUE, 100 titles in stock ..... ALL	£4.99
12" **ALICE COOPER** ltd ed Freedom	£3.99
7" **MAGNUM** Octopack or . . . 7" with patch	£1.99
12" **MAGNUM** White Vinyl or . . . 12" with patch	£3.99
CD **WHITESNAKE** The Best Of Norway	£9.99
CD Singles – IRON MAIDEN, WHITESNAKE, HEART, MAGNUM, TOTO, AC/DC, DAVE LEE ROTH, ROBERT PLANT, IT BITES etc	£4.99
Ltd Ed Pic Discs **TOTO, D.L. ROTH, W/SNAKE, I/MAIDEN**	£3.99
IMPORTS! IMPORTS	
AC/DC Jailbreak	£7.99
TNT	£8.99
GARY MOORE – And then The Man	£14.99
DWEEZIL ZAPPA My Guitar Wants To	£10.99
STORM WITCH Beauty And The Beast	£8.99

POSTAGE UK £1 + 30p per extra album. 7" 35p Europe double UK. USA, Japan etc. double European rates.
Cheques etc. payable to:
BLACK CAT M.O.S.
We thank you for your custom

KISS AC/DC W.A.S.P.
METALLICA QUO DEF LEPPARD
BON JOVI MARILLION
IRON MAIDEN
ANTHRAX DIO
PLUS ALL MAJOR GROUPS

EX TOUR

TEES – SWEATS – PROGRAMMES – SCARVES – CAPS – ETC

MERCURY MERCHANDISING
47 SUNNINGVALE AVE, BIGGIN HILL
KENT TN16 3BX ENGLAND
Tel: 0959 74204

WHOLESALE ONLY

OFFICIALLY LICENSE ONLY

DANNY BETESH FOR KENNEDY STREET ENTERPRISES Presents

RUSH

IN CONCERT

BIRMINGHAM NEC
23 & 24 April at 7.30 SOLD OUT

EXTRA CONCERT BY PUBLIC DEMAND

21 April at 7.30

Tickets: £10.50 & £9.50 (inclusive of 50p booking fee) available from The NEC Box Office, Credit Card Hotline 021 780 4133, Odeon, Birmingham; Piccadilly Records, Manchester; Way Ahead, Nottingham & Derby; Goulds, Wolverhampton; Lotus Records, Stafford; Poster Place, Coventry; Mike Lloyd Records, Hanley & Newcastle under Lyme.

GLASGOW SECC
26 April at 7.30

All Tickets £10 (inclusive of 50p booking fee) available from the following: Virgin Records and HMV Glasgow; Playhouse & Virgin, Edinburgh; City Hall, Newcastle; Groucho Records, Dundee; Goldrush Records, Perth; Record Market, Paisley; Virgin Records, Aberdeen; Options, Falkirk; Trash Records, Ayr; Pink Panther, Carlisle. Credit Card Hotline 031 226 2295.

WEMBLEY ARENA
28 & 29 April at 7.30

EXTRA CONCERT BY PUBLIC DEMAND

30 April at 7.30

Tickets: £10 & £9 available from Wembley Arena Box Office and Tower Records Piccadilly or from the following Agents: Keith Prowse, Premier Box Office, Open All Hours, Stargreen, LTB and Albermarle or by Credit Card 01-741 8989 or 01-240 0771.

All Credit Card and Agency tickets are subject to booking fee.

RUSH

KONCERTZ

YES
Oakland Coliseum

YES-TERDAY AND TODAY

JON ANDERSON of Yes: 'gentle on-the-spot prancing'

Pic Mark Leialoha

NEIL WOULD probably drop dead. Die-hard anti-modernists would be loading sub-machine guns. Rick Wakeman lovers would weep.

Yes '88, as were Yes '84, are simply techno-fear . . . but it's techno with such over-riding style that to knock Yes as generic arena waffle would constitute ignorance and narrow-mindedness.

'Big Generator' is a superb album, let me start right there. The word 'album' doubles pretty damn well for a live appraisal because, with Yes, the big gramophone comes out to give such sound as is only heard in decent home stereo systems.

Yeah, every note a crystal, a perfect gem of perfection. Spontaneous outbursts are not part of 'an evening with Yes'. Mmmm, that's what they billed it as, all part of the pretension of being an arena band.

But Yes pull it off. The pretension is actually pretty justified, I have to say, for Yes take the best quality polish and the finest chamois to their aural extravaganza just so as they can give their material that final sheen. Old material seems like crisper '80s these days . . . hence the weeping of Wakeman fans worldwide.

For Yes are not a lumbering dinosaur clinging onto memories of that era, they have actually generated (sic) a whole generation (!) of Yes-yups, Yes-people that are yuppies, middle class money-packing-BMW-driving yuppos of the smarmiest dimensions.

Tough to say if the band themselves have become yuppos. Certainly they know they're the big arena cheese these days, limos and separate dressing rooms indicating that much, but onstage they do, if anything, present a slightly out of touch modernity in their appearance.

Chris Squire quite honestly looks like the Michelin man on acid . . . all padding. Jesus . . . what's the deal? Still, Squire plays a great bass guitar, highlighted by his lavish use of some great effects and one of the two solos that ejaculated.

I really don't know what Jon Anderson was going for, but all that white was pretty bloody Liberace-like to me, and the gentle on-the-spot prancing was a bit too homogenised, but once again the musicianship was great, good keyboards and fine vocals.

Actually, bar the sleek black Trevor Rabin, Yes looked a touch like a posse of Las Vegas bar-entertainers . . . but back to Trevor.

Rabin's basically responsible for lifting Yes by its old kaftan and shaping it into the highly modern machine it is now. Live he pulls nothing but brilliant tricks, acoustic spots and electric excellence. Yeah, he's responsible for that other superb spot of indulgence that occurred, obviously the man really isn't that over-concerned with ego otherwise he'd surely have made a media counter challenge to the likes of Steve Vai.

Newer material certainly fared the best, particularly 'Rhythm Of Love', with a particularly choice vocal harmony,not to mention excellent stretching of the song overall. 'Big Generator', too, was really choice technical ecstasy and 'Love Will Find A Way' wafted pleasurably through the thick stench of coliseum rock.

The problem with the whole thing was down to length. Now look, only die-hards would find two-odd hours plus of anything cool to bear, and I am not a Yes man. I got almost stupidly bored at some points, particularly the drawn out instrumental jerk-offs.

That's not to say they weren't good, it's just that for me it all got a bit too indulgent and a bit too silky and a bit too perfect.

By the end it was a case of screaming profanity and swinging a sub-gun due to lack of danger.

Alright, I accept some blame, it's very obvious that Yes live will be as dangerous as a lobotomised Andy Pandy, because danger isn't what Yes is all about. But I do still like my live to sound l-i-v-e, y'know? It's all down to length in the end, and as any nice lady will tell you it ain't how long it is it's how well you use it.

If I'd gone half-way through, I'd have left full of glowing appraisals. As it was, I ended up getting a bit lost.

STEFFAN CHIRAZI

Pic Tim Keenan

WAX ATTACK

CANDLEMASS
Marquee, London

I MUST BE one of the few people who just can't understand why everybody is *suddenly* going goo-goo over Sweden's bringers of grim tidings, Candlemass, and proudly cradling their (admittedly excellent) current album 'Nightfall' as if they spent 18 hours in labour with the damn thing.

OK, so it's a fine example of Doom Metal at its most convincingly potent but 'Nightfall' still only represents a small step forward from their sterling 'Epicus Doomicus Metallicus' debut that was so unjustly ignored by the very same people who are snapping up its successor by the lorry load and packed the Marquee for the first sighting of Candlemass on British soil.

The band, too, must have a soft spot for their debut album, pulling no less than four heavies from its sweaty grasp. 'Under The Oak' (Part IV of bassist Leis Edling's unreleased 'Tales Of Creation' ten-part epic) and 'Solitude' (also the B-side of their 'Samarithan' single) in particular were greeted like long-lost friends.

"This has been known to give people suicidal thoughts," grinned vocalist Eddie 'Messiah' Marcolin, resplendent in his monk outfit introducing the latter. And he certainly wasn't kidding. Darker than the grimmest thunder clouds, more sombre than a funeral cortege and about as cheerful as yer average Vogon poem it crept along at breakneck speed, (breakneck, that is, for snails) and was perversely one of the set's highlights.

'Messiah' Marcolin was especially impressive; moving with surprising agility for one so rotund, he constantly worked his audience, ad libbing his way through the lengthy instrumental breaks and handling the earlier songs with startling ease. Whilst he doesn't have the range of his predecessor, Johan Lagquist, his voice has almost a classical quality to it that, allied with almost perfect diction (made all the more admirable when you consider that English probably isn't his native language), makes him very hot property indeed.

It was nice to see a massed return to the simple joys of headbanging (an art form I feel is lost on many of today's new age Metal fans), although 'Messiah' did, as promised, introduce us all to the Candlemass-patented 'Doom Dance' which, for those fashion-conscious ones out there in Readersville, is merely an exaggerated half-speed version of Moshing.

I must confess that I was worried at one point when, a mere three numbers into the set, it appeared that Candlemass had thrown away their trump card by playing 'At The Gallows End' (the real pièce de résistance on 'Nightfall' and the best Doom track to assault these ears since Trouble's incomparable 'Temptor') too early. But the anxiety was misplaced, Candlemass using the song as a spark for the forcefully compelling set that took in all the best parts of 'Nightfall' (curiously though, their instrumental trademarks were noticeable only by their absence), culminating in a Sabbath medley ('Messiah': "We've been accused of ripping this band off so many times but we don't even sound like them,") that ran through 'Symptom Of The Universe', 'Sweet Leaf', 'Sabbath Bloody Sabbath', 'Electric Funeral', 'Supernaut' and 'Black Sabbath'.

Personally I felt that it wasn't the smartest of moves – rather like Kingdom Come performing a Zeppelin medley – but there's no denying that it capped the set off beautifully and squeezed the last drop of energy from the tired limbs at the front.

The band encored with 'Mourners Lament' (no 'Black Messiah', Nemesis fans), a real sorrowful curb-crawler that climaxed with a Thrash flourish and added a certain pizzazz to the proceedings. Really, on this sort of showing – and realising the potential market for Candlemass, Trouble, Amebix, the Melvins and their ilk – there is simply no limit to the sort of success that is within the Swede's easy grasp.

PAUL MILLER

TORINO
Walthamstow Royal Standard

THE LIMITATIONS of the indie scene have ensured that Torino are one of the better kept secrets. This is probably a shame as far as they are concerned but for us it will eventually prove to be an advantage as the wanky scene mongers eventually desecrate what is this country's best Americanised Anglo rock band. Yes, it was a great gig.

How could it fail to be? Everything happened exactly as it should. The singer, thin-faced Stuart Foxx, wore his hair all spiky and his jeans tight. The band played the set short and the songs tight. They had a good groove, simple yet effective tunes, and a thoughtful if not profound dress sense. Catchy but not too commercial, more Journey than Bon Jovi, with stage moves that made plenty of sense. A marriage, one could be tempted to say, made in heaven.

Torino, those loveable scousers, went from good to great, from melodic to exquisite. It was a monster affirmation, ranging from the tentative hit-single power of 'Dance Crazy' to the ghostly haunt of 'Somewhere', which elicited the biggest stream of tears these eyes have experienced since Angel split.

The melodic rock formula finds some kind of peak in the incredible 'Steal My Thunder', exploding with spot-on harmony vocals and tasty chipped guitar from Barry McKeown beyond my wildest expectations. Like Giuffria or White Sister their songs are set in a feeling of dizzy exhilaration which could be termed as delirious. Hooklines beat you around the head like they're trying to be a fashion accessory and the rhythm sounds as though it could be on holiday in southern California.

Man of the gig? My money must go on bassist Paul Diamond. Cool, fashionable in long grey coat and titanic haircut, the ex-Rox rebel cut a fine line between posing and playing. Towards the end of the show he even leapt into the audience, fun-seeking and rabble-rousing like a man possessed.

One naive niggle. Can we have a second guitarist or even, oh mighty God, a keyboard player next time please? DEREK OLIVER

COUNTY LINE
Marquee, London

AWWWWWRIGHTTT – LET's boogie! County Line had made a horrendous journey from Portsmouth (breaking down FIVE times) and they were gonna rock, come hell, high water and no soundcheck.

However, I soon realised that you can take 'em in two different ways – as a pitiful example of yet another pub band who'll never make the bright lights or as fun-filled rockin' an' rollin' rabble-rousers.

Their choice of covers (which filled most of the set) cast no doubts as to what County Line are about: 'All Over Now' – Rolling Stones, 'Bounty Hunter' – Molly Hatchet, 'Battleship Chains' – Georgia Satellites.

Whilst they kept within the bounds of such geetar swingin', up-tempo grooving all was fine 'n' dandy. But as soon as the band tried to present their token commercial number – a 'Line original called 'Gonna Take Time' – hair-line cracks became gaping chasms when the onstage action slowed down and became just too loose.

But what the hell, not many support acts induce a Marquee audience to bawl for more.

LYN GUY

Demon
LIVE!
APRIL 15th EDWARDS No 8 B'Ham
APRIL 22nd BASINS Portsmouth

THE GRIP
Debut Album: "Be Yourself" on Razor Records
LIVE DATES
APRIL 14th MR. C's POOLE
APRIL 16th CLARENDON BALLROOM (with Dumpy)
APRIL 22nd REIDS SOUTHEND
APRIL 25th PRESTON TOWN GUILD HALL
APRIL 28th MARQUEE CLUB

THE FORUM HATFIELD
TOWN CENTRE
LEMSFORD ROAD
HATFIELD HERTS
Tel: Hatfield 71217
NEVER MIND THE BOLLOX!!!
Experience the
POWERHOUSE
ROADSHOW – LIVE ON STAGE
7.00 SUNDAY 24TH APRIL – ADMISSION £3.00

YOU HAVE A BAND ON TOUR?
LET US MAKE YOUR
BADGES, BANDANORS, PATCHES, SCARVES ETC
COMPETITIVE PRICES – TOP QUALITY
MERCURY
47 Sunningvale Ave, Biggin Hill, Kent TN16 3BX, England. Tel: 0959 74204

Pic Joe Giron

EVER GORE-GEOUS Alice Cooper prowls his turf leaner 'n' meaner than in years

CHROME MOLLY: deliver with a charisma sadly absent on record

Pic Sue Arber

ALICE COOPER, CHROME MOLLY
Edinburgh Playhouse

WITH A sound as empty as a disused aircraft hangar, and limited lighting addin' all the mood 'n' atmosphere of a frozen meat storage area, Chrome Molly could've been forgiven for not 'goin' for it' on this openin' night as support on the Cooper tour.

But did the Leicester louts want forgiveness? Did they f**k. Odds stacked against 'em, the Mollies, especially vocalist Steve Hawkins in designer bottom-less jeans, 'went for it' like a ravenous dog to a (or with a . . . !) bone!

'Too Far Gone', 'Take It Or Leave It' etc, are delivered with a charisma sadly absent on the determined 'Angst', an elpee which in no way captures the character of the band I witnessed tonight. Even the dubious Squeeze cover 'Take Me I'm Yours' suddenly licked at the bone with the prominent chuggin' bass of Nic Wastell.

Highlight of the set was the sass 'n' swagger of 'Somethin' Special', the only time I truly realised any 'hmm . . . maybe' serious potential in this 'ever promising' band. But show-closer, the singalongarocker 'Thanx For The Angst', screamed, begged an' whimpered for a rivvum guitarist as new boy Tim Read battled desperately against the implodin' sound.

Wash my mouth out with soap, but adoptin' some 'sacrilegious' US flash just might be the spit 'n' polish needed to add some extra sparkle to this Chrome egg. Then, who knows, maybe we'll see Molly hatch it. (Ahem.)

Good Friday, April Fools day becomes Bad Friday, April Ghouls day, 'cos he's back – AAAAAALISS COOPERRR! Beyond legendary, beyond mere infamy, the anti-hero personified. Just seein' ol' black-eyes in the flesh again made me feel all warm inside . . . warm and cold and clammy. Yeah . . . it's love!

With a castle/dungeon scenario an' musicians 'n' muties growin' outta the woodwork, ever gore-geous Alice prowls his turf leaner 'n' meaner than he's looked in years, bless 'im. His distinct non-vocals a prime-evil guttural grrrowl. And his audience a pantin', unruly, adorin' mob just itchin' to see what the strong and thin one will pull from his trick-bag next. The return of the gallows bein' a particularly, er, 'nice' surprise. But the treats are faster an' slicker than the eye, blink an' you'll miss it! Take 'journalistic' notes – and you'll *definitely* miss it!

'Billion Dollar Babies', 'No More Mr Nice Guy', 'Eighteen' . . . yeah, they were all there. Personal cherished moments bein' the gleefully malicious 'Chop, Chop, Chop' and the inclusion of 'Dead Babies', where the beheadin' of the zombie-mother left front-row revellers with more than their palms red! Yeeuchhh!

Kane Roberts, lookin' like Nikki 'who am I, am I dead?' Sixx on steroids, proved his pinkies weren't musclebound with some impressive, er, 'sinewy' guitar work, and mercenary drummer Ken Mary with lightning rods as drum sticks added the necessary thunder to classics old an' new.

The 'Gail' semi-conceptual piece from the '. . . Fist' album finds a struttin' red leather mini-skirted hooker invadin' Alice's hallowed ground. He ogles the oblivious street-walker while circlin' like an inquisitive but cunning predator.

"Shall I?" he insinuates to the crowd. "If I'm gonna kill the bitch – gimme enthusiasm!"

"Yes! YEEEESSS!!!" cry the sick, blood-hungry riff-raff.

Dammit – so did I!!! An', bein' the professional assassin that Alice is, he only slits her pretty throat at the very electric instant he knows the crowd are climaxin'. Bastard . . . !

Could this kind of provocative encouragement affect the fragile mentality of a dotin' Alice fanatic? Nah, all I wanted to murder afterwards was a double whisky. Cheers, Alice! RAY ZELL

IRON HEART
100 Club, London

BACK IN the days when Geoff Barton was crown prince, a Saxon was somebody who wore a horned helmet (calm yourselves) and an Iron Maiden was something you put the local Baron Bertie in, bands like Iron Heart were ten a penny. Well, two or three a penny.

Dozens of bands from the scarlet age of NWOBHM rose to some form of infamy or other, though only a few ever managed to ascend from the ashes once they'd burnt, phoenix-like, in a starburst of minor fame.

Back in those days, Iron Heart would have risen to ride on the crest of the wave, though what would have happened when they came to the wipeout stage I don't know. Perhaps a stumble, Tygers style, would have dragged them up the beach and into a substantial record deal earning them their flickering light in eternity? But that was then, this, as they say, is now.

When a band works hard, pleases a crowd and has a single that's heading for yet another pressing,and you study the facts over and over again but still can't find what's missing, then life can be a difficult bitch.

Then the light catches your eye, the spandex and hooped top, the entire creative barrage running you down, this is *déjà vu*, you see what's missing as clearly as the person next to you: NOW.

'Fear Of The Dark' (I think), 'How Do You Feel' and their version of that famous jelly advert anthem, 'Shaking All Over', all had my foot going fairly haywire.

But at the end of an evening where they were brought back by the faithful more than once, and even ran out of songs to play, they still seemed destined to remain an integral part of the machine created to sustain the club scene. Just another cog bashing boards until tomorrow . . . PHIL WILDING

SHINE
Bull And Gate, London

'YOU ARE all special people,' rang the walls of Hype, or the backroom bar of the Bull and Gate. I suppose it was really dependent on the amount of drugs you'd taken, or how many pairs of black jeans you had on, or the amount of hairspray (though I had a fair bit on myself).

I'm usually quite fond of three-piece bands, they enliven the spirit of the underdog in me – the fight to fill out their sound, to offer enough visuals to engage the eye. Shine didn't seem to think about this, they couldn't muster an emotion, not a flicker, and their ultimate feeling of despair became a self-fulfilling prophecy in the shape of a communal wake.

I still like the demo tape, having played it again since just to convince myself that they have something worth digging down deep for. They do; 'Feelin' Down' (I *had* noticed), 'Good Time Girl' and 'Driftin'' are all pleasantly wacky and odd Zod-like, but I didn't even realise that they'd played the three, so lacklustre were their live versions that the songs just ran into each other.

When singer Gary Foy dropped to the floor and continued his performance there, it came as something akin to relief to the quickly dwindling audience.

PHIL WILDING

THE QUEST
Edwards No. 8, Birmingham

WELL IT'S always a bit of a fillip for the unknown aspirants in the rock world when you hear of a new band who've had 'emselves a bit of good luck rather than the usual and inevitable run of bad. Liverpool's the Quest won a Yamaha-sponsored competition which not only saw them as proud owners of a whole new stack of gear but which also sent the five band members jetting off to Japan to appear at the Budokan with bands from all over the world. Nice one!

After all that flash business, Edwards could well have been a bit of a come-down, but the first thing you appreciate about the Quest is their genuine, enthusiastic, no bullshit approach to what they do.

And make no mistake, there is something special about the Quest. Their hard pomp style, a sorta cross between Magnum and Ratt is about the best comparison I can make, is hardly the stuff that *my* rock dreams are made of, but there's no doubt these guys perform it a whole lot better than most.

The Quest have got a massive advantage in the shape of vocalist Andy Shaw, a kid who really has got everything it takes to be a real big noise in the singing department. He's got a HELL of a voice on him, tuneful, poweful and a little rougher than yer average AOR man.

Best songs? 'Crack That Whip' stood out a mile as one that's fastest out of the traps, while the ballad called (I think) 'Holy Wind' showed definite signs of maturity. Single 'Making My Own Way' might also pick up some radio support, especially as the band are supporting It Bites on their forthcoming tour.

Negative points? They're playing too long a set because the interest naturally drops after half an hour when nobody knows your tunes. They still tend to throw everything into every moment of every tune when a little sharpening, trimming and concentration on the basic elements will bring the melodies out a whole lot better. Minor points which I'm sure the Quest will learn for themselves in due course. HOWARD JOHNSON

DIAL A DECIBEL!

BRITISH TELECOM BEWARE!

Yup, due to the storming success of *Kerrang!*'s Metal Line telephone service, we're adding TWO EXTRA lines to our existing one!

So that's TREBLE the dose of Metal mania rattlin' down a phone near you!

Line one – **0898 121319** – will remain the usual dose of news and views presented by a wild 'n' wacky member of the *Kerrang!* team.

Line two – **0898 121320** – will feature either an interview with one of the hottest bands around at the time, or will be previewing the newest and best of the album releases, so call in before you dive down to your local emporium to snap 'em up!

Line three – **0898 121321** – will be an exclusive competition line, giving away all sorts of dynamite goodies!

So make a note of those numbers:

0898 121319 for news and views!

0898 121320 for interviews and album previews!

0898 121321 for competitions!

Each programme will change each week and is digitally controlled so that, whenever you dial, you'll be sure to hear the whole thing from start to finish. Call cost 38p per minute peak and standard rate and 25p per minute cheap rate.

What more is there to say except . . . WELCOME TO THE THUNDERPHONE!

KERRANG! LIVEWIRE

PLUCKY SEVEN

Just when you thought that maybe they'd had their day, IRON MAIDEN have returned to the rockin' scene bigger, better and b-a-a-a-der than ever before. Their latest album 'Seventh Son Of A Seventh Son' is a proud achievement, a giant step forward, and band bassist STEVE HARRIS (pictured right) is well chuffed. "We've never quite managed to pull off anything like this before," he says, and MICK WALL nods sagely in agreement. Read on to get the full story behind the new LP's concept, plus Maiden's plans for Donington and much, much more . . .

FLIGHT TIME from Heathrow: 1.30. Arrive Frankfurt: 4.30. Drive to Castle Schnellenberg, arrive: 7.00. Begin interviews: 7.30. Finish: open-ended.

It looked like a long day ahead, and another long night. Working, that is. The one subject I failed in at school.

The important thing at this stage, I decided, was not to get too drunk. I would sink just the one or two and call it a day until I'd punched the clock on the interviews. Three, maybe, but that was *max* . . .

There, I'd talked myself into it. At last, I figured, I must be turning pro.

I fill a bag and take a train to the airport. I make it on time, good old me the pro, and when I get there my old mate, Rangi, is there to meet me. Rangi has worked for Steve Harris and Iron Maiden longer than most; part-security, part-crew and full-time china to 'Arry and the boys, he has a nice line in gritty Kiwi patter, and fists the size of my face.

"Hello, my old mate! How are ya?" I say in greeting.

"I'm all right," says Rangi, his eyes scouring the horizon of the ever-crowded departure lounge. "But your other old mate isn't here yet and the flight leaves in half an hour . . ."

The other old mate Rangi refers to is Maiden drummer Nicko McBrain. Nicko isn't late yet, but another ten minutes and he will be.

The minutes run away . . . five . . . ten . . . 15 to go before the big metal bird flies . . .

I hear him coming long before I see him.

"MICKEY!" he hollers.

"Nicko!" I cry.

"RANGI!!" he bellows.

"Nicko!" Rangi cries.

"MICKEEE!!! RANGEEEEE!!!!! Am I late? We've still got time for a wet, *surely* . . ."

Suddenly the Mad McBrain is in our midst. With ten minutes to go we manage to make it through customs and passport control and head like men possessed for the bar. DOWN they go, in ones and twos. Then OFF we run like bastards for the plane . . .

"Always the last to arrive and always the last to leave, my dear," says Nicko in passing to the stewardess with the stop-watch in her hand as we step aboard the plane. I grab the seat next to Nicko and another stewardess leans over and sticks two drinks in our hands.

"Now that's what I call service," I tell him.

"MICKEE!" he roars, a big Rasputin smile spreading across his face.

"Nicko!"

"CHEERS!"

And down they go. Just as the plane is starting to go up, up, UP . . .

We're still doing a forward dance along the ground-to-air diagonal when the next two drinks arrive. At this point the pro in me begins sending out mental reminders about the three-drink-max limit I had set myself. The pro in me sounds very stern, and for a moment I sit there looking at my drink and listening to him go at it.

But not for long.

"MICKEE!!"

"Nicko!"

Down they go again, and with them goes the pro in me, on his knees and begging. Nicko calls for the jug. They've just turned the No Smoking sign off. We're still not horizontal, but the pilot takes care of that problem in his way, and me and Nicko take care of it in ours.

By the time we've reached our fifth drink, the pro in me is still babbling on. But he's starting to sound like a damn fool, and besides, he sounds like he's been drinking . . .

"MICKEE!!" the voice goes again, only this time it's mine.

We kill the fifth drink.

WE ARRIVE in Frankfurt at the same time as Steve Harris and Dave Murray. All of the band have flown in from their various hideouts around the world: Steve from his villa in the Algarve, Dave from a holiday in Tenerife and Nicko from Houston, Texas, via London, where he's been out conducting a travelling drum clinic all over America for the past three weeks. Adrian Smith arrived from Nassau earlier in the day and is already waiting for us at the Castle. Bruce Dickinson, who miraculously has *not* just returned from a fencing tournament, is already in Germany and has driven direct to the Castle alone.

The air is rife with the sound of voices barking out the greetings.

"DAVEE!"

"Nicko!"

"STEEVE!"

"Nicko!"

"Rangi!"

"MICKEE!"

"Steve!"

"Davey!"

"Nicko!"

We're all still shouting at each other as we climb aboard the mini-bus for the two-hour drive from the airport to the Castle. There's a blizzard raging outside. The sky is black but the ground is white-white-white as far as the eye can see . . .

The beers go 'round the back of the van and the journey is considerably shortened.

"Have you heard the new album yet?" Steve asks me somewhere along the road.

I grin and nod my head. "I've had a tape for the last couple of days and I haven't stopped playing it," I tell him.

"Well?" he grins.

"Well, that's it, isn't it, you've done it," I say, "the ultimate Iron Maiden album! How on Earth are you going to follow it up?"

He looks at me and smiles.

"I'm glad you feel like that about it. Everyone that's heard it so far has said something like that. We've never quite managed to pull anything off like this before. For me, it's like the enormous leap we suddenly made from our first two albums to releasing 'Number Of The Beast' . . . very much a step forward, a step up," Steve says, then pauses.

"How we're ever going to be able to follow it up, though . . ." he puffs out his cheeks and blows, ". . . f**ked if I know!" he laughs. "We'll just have to wait and see, won't we . . ."

We sit there quietly for a moment thinking it over. In the distance, perched upon a clump of dark, snow-capped hills – where else? – lies the good Castle Schnellenberg, home for all of us for the next few days. With its medieval towers and creaky, winding staircase, its cavernous wings and concealed corridors, it is the ideal spot in which to unveil the new Iron Maiden album, 'Seventh Son Of A Seventh Son', in all its atmospheric splendour.

The official playback for the album – the first of some half dozen such events to be staged around the world over the next few weeks to herald its release on April 11 – is scheduled for tomorrow night, but already the cream of Europe's media establishment is lining up for a piece of the action.

Press lizards, TV barons, radio hams, photogs by the swarm, over the next few days they will all converge on the Castle like hungry bees around a honey pot. Every waking moment the band have will be spent entertaining a production line of interviewers, mikes and cameras thrust forward like swinging lights in their faces, lapping up an endless stream of quotes, jokes, anecdotes, stiff one-liners, all the general upbeat gibberish those things eventually lapse into . . .

And it all starts tonight.

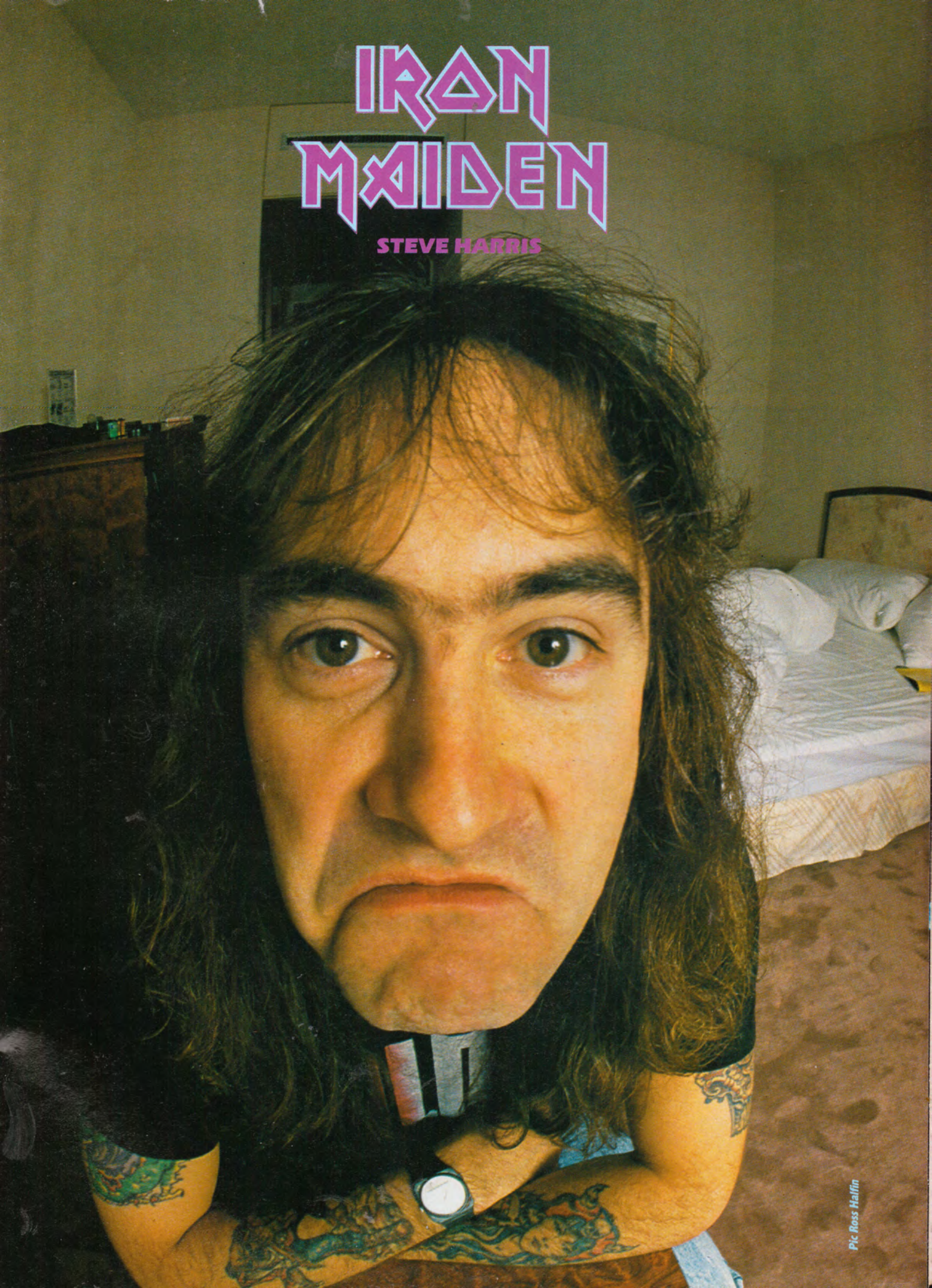
BANG ON 7.00 we pull into the grounds of Castle Schnellenberg and park between two snow-ploughs. Inside the Castle all is warm and cosy and 19th century. I keep expecting an Igor or a Gregor or something to show up with a face like stone and a candle that never goes out in one hand and bid us *"Welcome* . . . The master has been *expecting* you . . ." But Shaun Hutson couldn't make it, so it never happens.

Although their first TV interviews are due to start at 7.30, the band have only just arrived and nobody has eaten anything yet, so a hasty dinner is arranged and the schedules are unceremoniously pushed back a couple of hours.

Seated around a large round table in a private room to one side of the Castle's main dining hall, everybody – minus Adrian, who's still in his room sleeping off the effects of the long flight from Nassau – tucks into big plates of rich heavy German sustenance.

To my right is yet another old mate of mine, Bruce Dickinson. We met up on New Year's Eve and Bruce was talking

KONTINUEZ PAGE 44


IRON
MAIDEN
STEVE HARRIS
Pic Ross Halfin

IRON MAIDEN

STEVE HARRIS

DAVE MURRAY

ADRIAN SMITH
Pix Ross Halfin

PLUCKY SEVEN

FROM PAGE 40

incessantly about the new album even then, unable to stop himself raving about it being something like a Heavy Metal 'Dark Side Of The Moon', but with a – Rod almighty! – big hit single thrown in there for good measure somewhere along the line. "Or at least as close as we're ever likely to come to it!" he thundered with laughter, his eyes staring past my shoulder.

We met again a few days prior to the trip to Germany. He was still talking about the album.

"If 'Number Of The Beast' brought Heavy Metal properly into the 1980s, which I actually believe it did, then with 'Seventh Son Of A Seventh Son' I think we've shown the way for Heavy Metal in the 1990s . . . It sounds like such a boastful thing to say, I know, but that's how it hits me when I listen to it. I hear new stuff on there I haven't heard before every time I play it.

"I haven't *liked* an Iron Maiden album as much as this since 'Number Of The Beast' . . . I'm completely hooked on the whole bloody thing! Perhaps I need help, what do you think?"

Bruce repeats the question to me over dinner at the Castle. I've had time to think about it since we last me, and of course I've had a tape of the album to help me make up my mind.

What I think is this: this is it, kiddos! The One! 100 per cent Diamond Maiden! Treasure from the deep nobody expected to find.

A 'concept' album in the most direct sense – meaning, it has a beginning, a middle and an end, just like all the best stories – 'Seventh Son . . .' is also, surprisingly, the most plausible feat of magic the band have ever worked inside a recording studio. Eight highly stylised original numbers, all bright and polished enough to stand out on their own, worlds within worlds unto themselves, separate and unique, yet bound quite stealthily together by the continually overlapping layers of the strange and beguiling story that gradually unravels.

Which is? Well, put simply, the Seventh Son of a Seventh Son of the title to our story is born into the world endowed – as befitting his occult status – with certain extraterrestrial powers; the power to heal the sick and to foretell the future being prominent amongst his gifts (though the one thing he cannot foresee is his own horrific demise).

"It's the grandest and most fascinating tale of all," says Bruce at one point. "The classic story of Good versus Evil . . . Only with no guarantees whatsoever that it's the good guys who eventually come through . . . Nothing and nobody comes out of his story unscathed! Which is everyone's story, really, isn't it? None of us gets through our lives smelling roses everywhere we go; everything is a constant battle to try and stay sane, to cut through all the bullshit that gets shoved our way . . . To find some sort of meaning, some pattern.

Pic Ross Halfin

IRON MAIDEN (Steve Harris far right): "The big criticism of Donington for the last couple of years, it seems, has been that no-one except the band headlining ever sounds any good. Well, all that's going to change when we play there . . ."

"BUT AT the same time there's more to it than that. It's a quite mythical tale, the saga of the Seventh Son of the Seventh Son, and in trying to tell it we really allowed our imaginations to run free."

"We've always been at our best, I think, when we've told a story of some kind through the lyrics to our songs," Steve points out. "'Rime Of The Ancient Mariner', 'Stranger In A Strange Land', 'Number Of The Beast', all of our best stuff has always told a clear story, really. It's one of the things we're really good at, and it's working in a way that is very inspiring for us. Deciding to extend this particular story into an album came naturally.

"It didn't make the actual writing any easier though, knowing what the basic outline was; in fact, I probably took longer over the writing I've done on this album than any I've done before. But the stuff we all started coming up with, once we d agreed that we were definitely going for a fully-fledged 'concept' album, really startled me. It was so much better than anything we'd done in ages, and we all started to get really excited about what we might be able to do with it all once we got inside the studio with Martin Birch, our producer,"

Side One opens with the same melancholy chords that later close Side Two: strummed carelessly on an acoustic guitar by Adrian Smith as Bruce Dickinson wails balefully over the intro: '*Seven deadly sins/ Seven ways to win/Seven holy paths to hell/And your trip begins . . .*'

And then the electric guitars arrive like a siren followed by an explosion, the whole shebang going off like a powder keg, the noise of synthesisers pounding like a strobe in the background, the drums finally raining down in strong, lightning fast blows.

The track is 'Moonchild' and it is Maiden at their bones-into-dust best: heightened, exotic rhythms coiled like a snake over everything, the guitars and the drums spinning the world just a little too fast, the voice savage and brutal . . .

I'm not going to sprint through a track-by-track read-out here; that job has already been admirably taken care of elsewhere in this issue by my very old mate, Chris Welch. However, special mention must be made for tracks like the Steve Harris compositions, 'Infinite Dreams' and the title track itself; two of the most awesome moments on a collection bristling with grandeur.

A comment on the first single from the album, 'Can I Play With Madness', is perhaps appropriate, too. Yes, it is by far the most commercial thing Maiden have recorded since . . . oh, since 'Run To The Hills' at least. And I'm glad to see it happen. The band have always been finicky about singles. Brushing playfully with commercialism has never been what you would call a hot pursuit of theirs.

And now this. Straight out of left field comes an Iron Maiden song with the legs to carry in into the Top Three! Who would've believed it?!

INTERESTINGLY, FIVE out of the eight numbers written for 'Seventh Son . . .' are collaborative efforts. This has reversed the trend for group members to work alone that began around the time of 1983's 'Piece Of Mind' album, and reached its apotheosis with the band's last album in 1986, 'Somewhere In Time', which featured three tracks written by Adrian alone, four by Steve alone, and just one, 'Deja-Vu', co-written by Steve and Dave.

On 'Seventh Son Of A Seventh Son', two of the tracks are credited to Smith/Dickinson/ Harris ('Can I Play With Madness' and 'The Evil That Men Do'); one to Smith/ Dickinson ('Moonchild'); one to Murray/Harris ("The Prophesy') one to Harris/Dickinson ('Only The Good Die Young'); leaving just three credited to Steve Harris alone ('Infinite Dreams', 'Seventh Son . . .' and 'The Clairvoyant').

Somehow, the spreading of responsibility for the writing has given the album an injection of vigour, of spirit and excitement usually reserved for the band's more inspired live performances.

"We didn't consciously decide we must all start writing together more," says Steve Harris, as the dinner things are being trawled away and the first of several TV crews leave the dining room to return upstairs and set up their lights and cameras in time for the first interviews to begin in 15 minutes.

"It just worked out like that this time. We probably spent more time checking up on each other to see what everybody else was up to, just to make sure the story fitted properly and went somewhere. As a result, it was only natural that we should end up writing together more this time than we have done perhaps on the last couple of studio albums.

"But these things happen of their own accord, it's no good trying to force something to work. At the end of the day it doesn't really matter *who* writes the songs, as long as they're *good*. That's what it's all about. Keeping the ideas flowing; not writing together because we think we should, but doing it when we get real pleasure out of wanting to create a new number together."

The other mild innovation this time around has been the introduction of synthesisers and keyboards on the quintessential Maiden sound; as evinced best on the new album on tracks like 'Moonchild' and the title track itself.

My memory clouds over, but didn't someone from Maiden once say . . .

". . . That there would never be any keyboards on an Iron Maiden album?" Bruce raises an eyebrow. "Yes, it was probably me, drunk out of my mind in some foreign bar somewhere," he laughs.

"Which just goes to prove you should *never ever* say never to anything! But I was probably a foolish young man back whenever it was that was said. I never knew we'd be able to do *this* with them."

The lyrics are

uncompromisingly forceful on the new album. Maiden are famous, of course, for not mincing their words, and in the past they have suffered the same slings and arrows from right wing fundamentalist groups in the US, like the Moral Majority and the PMRC, that have continued to dog the careers of acts like Ozzy Osbourne, Metallica, the Beastie Boys . . . we know the names.

Particularly hard to shake was the furore that surrounded the band's 1982 Beast On The Road tour of America. With scattered lines littered throughout the new material like, '*Don't you dare to save your son/Kill him now and save the young ones/Be the mother of a birth strangled babe/Be the Devil's own/ Lucifer's my name . . .*' for example, from 'Moonchild', are the band concerned at all at the predictable reaction such material, pulled out of context as I just did, might receive from the right wing bimbos waiting for them in America with their rolling pins in their hands and their disgusting petitions and vulgar, two-bit pamphlets on full Churchday parade?

"You mean from people like Mr Jimmy 'Forgive Me For I Have Sinned' Swaggart?" sneers Bruce. "The man who wrote a book called 'Music As Pornography' with a picture of Steve on the cover and has just been discovered crawling around a motel room with a prostitute and then goes on national television to cry about it?

"You want to know if we're worried about what people like *that* will have to say about the lyrics on our new album? Listen, the day those people *stop* having a go at us is the day I'll start getting worried . . . it rots the brain to even *think* about the twisted minds of people like that for too long. So we don't. We never give it a thought."

"You can't allow yourself to descend to their level, either," says Steve. "It's no good getting upset about these fanatics like Swaggart and the PMRC, that's the reaction they want to get out of you. I say let 'em pull any line they like out of any of the songs from any of our albums and twist it around until it suits them, I don't care.

"I'm not going to let it interfere with writing exactly what I want to. Besides, whatever we write, they'll always find something to pick up on and go mad about. So I just try to completely ignore anything they might have to say about us. It's always the same old clichéd Devil-worshipping thing, too! You'd think they'd have thought of something new by now . . ."

INDEED . . . THE mention of 'Devil worshipping', however, inevitably leads to the subject of those bands that still trade on their image under such facile banners.

"If 'Number Of The Beast' brought Heavy Metal properly into the 1980s, which I actually believe it did, then with 'Seventh Son Of A Seventh Son' I think we've shown the way for Heavy Metal in the 1990s . . ." – BRUCE DICKINSON

"Mentioning no names, but this whole Thrash and Death Metal thing really leaves me cold," says Steve. "Apart from Metallica, who have done some good stuff, most of the other bands completely pass me by, they've got nothing going for them that I look for in a band. For a start, most of them couldn't write a decent melody line – as in write a real song – if their lives depended on it!

"I often wonder if it's got something to do with the fact that most of these bands don't seem to have very good singers, not in the traditional Heavy Metal sense of really good singers, anyway. You know, like they can only sing in one really gruff style . . . I had a similar problem in the early days of Maiden with Paul Di'Anno singing in the band. His singing voice simply wasn't versatile enough, and because of that I could only write songs in the one style he was able to sing them in.

"With a singer like Bruce in the band, of course, the whole thing changes because there's probably nothing that Bruce couldn't sing if he put his mind to it, which enables me to write songs in any key, any style, any time, any rhythm that I want to because I know Bruce will always be able to handle it."

Nevertheless, bands like Metallica, Anthrax and Slayer, for example, have all been making impressive inroads into the international scene these past two years. How aware were Maiden when they went into the studio to record 'Seventh Son . . .' that there were now newer, younger bands out there snapping at their heels?

"Not in the least bit," says Steve. "We never consider what any other band, no matter who they are, are doing when we go to work on a new Maiden album. I'm not interested in what everyone else is doing. I'm too into what we're doing ourselves to think any further than that.

"You say there are all these bands out there waiting to steal our thunder, but I don't feel like that at all. Good luck to whoever comes along next, that's what I say. There are plenty of good new bands around who I do like, and I follow them all, but that's as far as it goes. I don't feel like there's anybody about to overtake us."

I LEAVE the boys to their TV interviews and decide to hit the long wooden hills to Bedfordshire. Tomorrow is another beer, as they say.

The following afternoon at Castle Schnellenberg finds the band trooping from room to room, from interviewer to interviewer, while outside half a dozen different TV crews zigzag through the snow in search of the ideal location shot, haggling with the roving press photogs for exclusive rights to the choicest spots they can weigh-up through their viewfinders.

Along one wall in the basement bierkeller of the Castle sit a line of journos in Walkmans, all with the new Maiden album blasting out of them. Nobody gets to talk to the band until they've heard the album at least once. Every 20 minutes or so another journo will get a tap on the shoulder and be lead nervously away to one of the distant wings of the Castle where one or more of the band will carry out their duties as gentlemen hosts.

By evening another 100 or so media faces have arrived in coaches. The playback, at 8.00, is a huge success, the room erupting into applause at the death of Side Two, the rest of the evening lost in a ferocious feast of back-slapping and yaw-hawing as the wine goes down and the room starts to get loose, everyone relieved as much as anything that the whole new Maiden deal is finally, officially, off the ground and running . . .

3.00 am and the last guests have long since called it a night and fled the Castle. The last to leave are Steve, myself, Maiden's indestructible manager, Rod Smallwood, and the band's London PR, Roland Hyams. Steve invites us to desecrate the mini-bar in his room, and so, not to be impolite, we agree.

Once up there and glasses filled, the talk turns to Steve and the band's forthcoming headline appearance at this year's Castle Donington festival.

"One thing we're going to make absolutely sure of," says Steve, "is that on the day every band that plays sounds good . . . and loud! The big criticism of Donington for the last couple of years, it seems, has been that no-one except the band headlining ever sounds any good. Well, all that's going to change when we play there. It's going to be our only British date this year and we want to make it the best Donington ever!"

The band's next world tour, already christened the Seventh Tour Of A Seventh Tour, is due to kick-off in Calgary, Canada, in May, and run continuously for the next seven months through 24 different countries, playing to more than two million people along the way.

What is it about playing live that makes Steve Harris and Iron Maiden want to do it for up to seven months solid without a break?

"Playing live is ultimately what it's all about for a band like us," he says. "The albums are the most important things we do with our music. But once it's written and recorded the real test comes with taking it out live to the Maiden fans and finding out what they've got to say about it all.

"The strength of the band, the way we've evolved musically, has all come through spending so much time on the road together. We've always been a live band first and foremost. So touring is like the bedrock of everything this band stands for. Without it, our music wouldn't be the way it is.

"We'll never do another tour as long as the one we did when we released 'Powerslave', though. That went on for eleven-and-a-half months! We were probably lucky to come out of that in one piece. It would have finished off some bands I know," he laughs.

"And at the end of every tour I'm always glad to be able to go home to my wife and family and forget all about Iron Maiden for a while. But the only reason I can be so relaxed about it then is because I know I'll be back out on the road at such a time as me and the band are ready to go out again. It would be terrible if I didn't know when next I was playing. That's what would really make me go off my head . . ."

STEVE'S MINI-BAR went dry about the same time the sun was just starting to creep through his window. Shakily, a bit full of beer and wine and so on, a *lot* full of it in fact, I get to my feet and point myself in the direction of the door.

"I have to leave now," I tell everybody.

"You're drunk!" cries Rod. "Look at you, you're a bloody disgrace! Go on, bugger off to bed!"

I think it was the seventh sup of the seventh drink that finally did me in.

That, or the seven I had after, I don't recall . . .

Footnote: Nicko McBrain would like to take this opportunity to apologise to the staff and management of the Castle Schnellenberg for breaking the toilet seat in his room. And no, I don't know how he managed to break the toilet seat in his room. But then, according to Nicko, neither does he. But that's another story . . .

NEXT ISSUE

LOADS OF FEATURES!! LOADS OF BLOODY FEATURES!! Yeah mate, that wasn't a bad issue for features was it? NAAAH! And d'you know what we've got next issue? Yeah, LOADS AN' LOADS OF FEATURES!

● BOSH BOSH ZCHUM ZCHUM, Dave Reynolds gets in his motor and has a bit of a cover story-style chat with Philadelphia-based plasterers, nah, I mean rockers, BRITNY FOX (pictured right). There, loads of features!

● Then we got VINNIE VINCENT talking all about plastering, erm, I mean rocking, to Del 'Bosh Bosh' Oliver. See, loads of features!

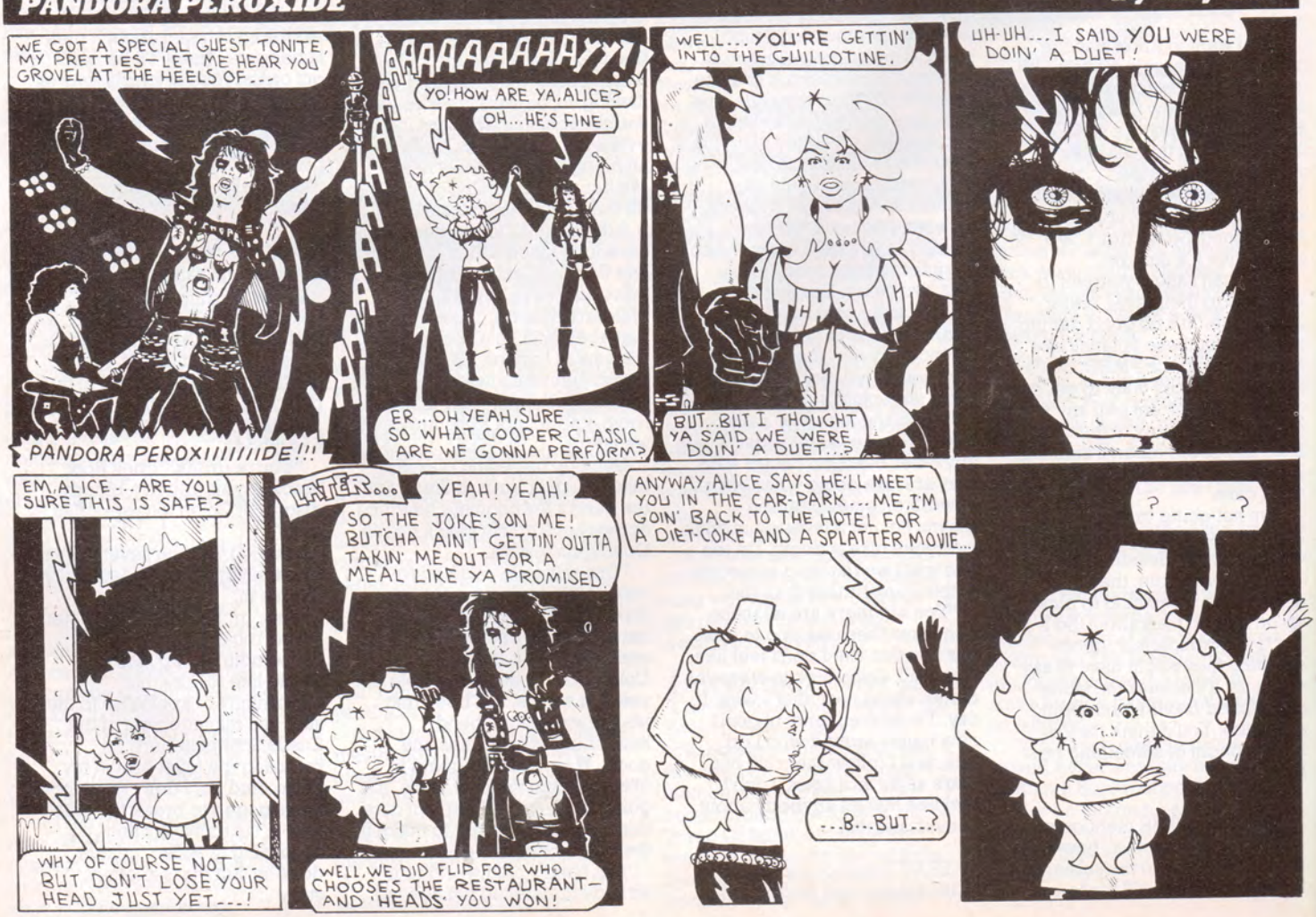
● I don't believe in God, though. Oh no, all that religious stuff's a load of old tosh – no money to be made there, mate. Still, we better talk to STRYPER, 'cos then we got even more features! Yeah, loads of 'em!

● An' we got loads of reviews too, starting off with a full colour report on the Edwards No 8 Birmingham Indoor Rock Festival. If I had a club, though, it'd have to be called Edwards No 8,000,000, cos I got loads of bloody clubs 'aven't I!!!

All that an' loads an' loads more in the next edition of *Kerrang!*, issue 184, cover dated April 23, on sale Tuesday April 19. There you go mate, smooth as a baby's bum . . .

PANDORA PEROXIDE

by Ray Zell


WE GOT A SPECIAL GUEST TONITE, MY PRETTIES—LET ME HEAR YOU GROVEL AT THE HEELS OF...
PANDORA PEROXIIIIIIIIDE!!!
AAAAAAAAYY!!
YO! HOW ARE YA, ALICE?
OH...HE'S FINE.
ER...OH YEAH, SURE.... SO WHAT COOPER CLASSIC ARE WE GONNA PERFORM?
WELL...YOU'RE GETTIN' INTO THE GUILLOTINE.
BUT...BUT I THOUGHT YA SAID WE WERE DOIN' A DUET...?
UH-UH...I SAID YOU WERE DOIN' A DUET!
EM, ALICE...ARE YOU SURE THIS IS SAFE?
WHY OF COURSE NOT... BUT DON'T LOSE YOUR HEAD JUST YET...!
LATER...
YEAH! YEAH!
SO THE JOKE'S ON ME! BUTCHA AIN'T GETTIN' OUTTA TAKIN' ME OUT FOR A MEAL LIKE YA PROMISED.
WELL, WE DID FLIP FOR WHO CHOOSES THE RESTAURANT—AND 'HEADS' YOU WON!
ANYWAY, ALICE SAYS HE'LL MEET YOU IN THE CAR-PARK...ME, I'M GOIN' BACK TO THE HOTEL FOR A DIET-COKE AND A SPLATTER MOVIE...
...B...BUT...?
?.....?

SINGLES

1	1	CAN I PLAY WITH MADNESS **Iron Maiden** (EMI)
2	2	NEVER/THESE DREAMS (REMIX) **Heart** (Capitol)
3	5	AIN'T COMPLAINING **Status Quo** (Vertigo)
4	–	THAT'S THE WAY I WANNA ROCK 'N' ROLL **AC/DC** (Atlantic)
5	4	JUST LIKE PARADISE **David Lee Roth** (Warner Brothers)
6	3	DAYS OF NO TRUST **Magnum** (Polydor)
7	–	PLANET GIRL **Zodiac Mindwarp & The Love Reaction** (Mercury)
8	6	RIDE LIKE THE WIND **Saxon** (EMI)
9	9	SHOULD'VE KNOWN BETTER **Richard Marx** (Manhattan)
10	8	ROCK OF LIFE **Rick Springfield** (RCA)
11	11	STOP LOVING YOU **Toto** (CBS)
12	7	ANARCHY IN THE UK **Megadeth** (Capitol)
13	10	GIVE ME ALL YOUR LOVE **Whitesnake** (EMI)
14	12	ANIMAL (F**K LIKE A BEAST) – LIVE **W.A.S.P.** (Music For Nations)
15	14	BURNING LIKE A FLAME **Dokken** (Elektra)
16	15	HOT IN THE CITY **Billy Idol** (Chrysalis)
17	13	DON'T TELL ME LIES **Vow Vow** (Arista)
18	17	HEAVEN KNOWS **Robert Plant** (Atlantic)
19	18	HEATSEEKER **AC/DC** (Atlantic)
20	re	HOLY DIVER **Dio** (Vertigo)
21	16	FREE AS A BIRD **Supertramp** (A&M)
22	21	SAID SHE WAS A DANCER **Jethro Tull** (Chrysalis)
23	25	MY GENERATION **The Who** (Polydor)
24	re	VOICES FROM THE HEART **Shogun** (Jet)
25	23	CHECK IT OUT **John Cougar Mellencamp** (Mercury)
26	24	SAY YOU WILL **Foreigner** (Atlantic)
27	22	THANX FOR THE ANGST **Chrome Molly** (IRS)
28	26	REASON TO LIVE **Kiss** (Vertigo)
29	20	YOU'RE ALL I NEED **Mötley Crüe** (Elektra)
30	19	THERE'S THE GIRL **Heart** (Capitol)

US HM RADIO

1	1	SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
2	3	LA GUNS **LA Guns** (Vertigo)
3	2	BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
4	5	KINGDOM COME **Kingdom Come** (Polydor)
5	4	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
6	6	FIFTH ANGEL **Fifth Angel** (Epic)
7	7	REFUGE DENIED **Sanctuary** (Epic)
8	11	CALM BEFORE THE STORM **Venom** (K-Tel)
9	8	NIGHTFALL **Candlemass** (Metal Blade/Restless)
10	9	TATTOOED BEAT MESSIAH **Zodiac Mindwarp And The Love Reaction** (Vertigo)
11	10	PLEASURES OF THE FLESH **Exodus** (Combat)
12	14	SILENT CRIES **Fates Warning** (Metal Blade/Enigma)
13	12	ATOMIC ARENA **Barren Cross** (Enigma)
14	13	LITA **Lita Ford** (RCA/Dreamland)
15	–	BEAST ON MY BACK **Crumbsuckers** (Combat)
16	–	ANIMAL HOUSE **U.D.O.** (RCA)
17	15	TERRIBLE CERTAINTY **Kreator** (Noise)
18	16	YOU GOT IT **Gang Green** (Roadracer)
19	–	ABSTRACT REALITY **Nasty Savage** (Metal Blade/Restless)
20	17	I'M THE MAN EP **Anthrax** (Megaforce/Island)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

INDIE METAL

1	3	HISTORY OF A TIME TO COME **Sabbat** (Noise)
2	1	MASTER OF PUPPETS **Metallica** (Music for Nations)
3	5	RIDE THE LIGHTNING **Metallica** (Music For Nations)
4	9	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
5	re	BITTER, FIT CRACK **The Macc Lads** (FM/Revolver)
6	2	MIRADOR **Magnum** (FM/Revolver)
7	12	KILLING IS MY BUSINESS . . . AND BUSINESS IS GOOD **Megadeth** (Music For Nations)
8	4	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
9	19	THE KEEPER OF THE SEVEN KEYS PART 1 **Helloween** (Noise)
10	6	SPREADING THE DISEASE **Anthrax** (Megaforce/Music For Nations)
11	re	ANTHOLOGY **Magnum** (Raw Power)
12	–	BEAST ON MY BACK **Crumbsuckers** (Rough Justice)
13	–	DUSTBOWL **Head Of David** (Blast First)
14	7	KILL 'EM ALL **Metallica** (Music For Nations)
15	–	THE FIRST DEFIANCE **Agony** (Under One Flag)
16	15	BEER & SEX & CHIPS 'N' GRAVY **The Macc Lads** (FM/Revolver)
17	20	NIGHTFALL **Candlemass** (Axis)
18	8	POSTCARDS FROM THE ASYLUM **Hellion** (Music For Nations)
19	10	HIGH PRIEST OF LOVE **Zodiac Mindwarp And The Love Reaction** (Food)
20	13	FISTFUL OF METAL **Anthrax** (Megaforce/Music For Nations)

ALBUMS

1	2	WHO'S BETTER, WHO'S BEST **The Who** (Polydor)
2	1	SO FAR, SO GOOD . . . SO WHAT! **Megadeth** (Capitol)
3	3	BAD ANIMALS **Heart** (Capitol)
4	5	SKYSCRAPER **David Lee Roth** (Warner Brothers)
5	7	HEART **Heart** (Capitol)
6	6	NOW AND ZEN **Robert Plant** (Atlantic)
7	4	KINGDOM COME **Kingdom Come** (Polydor)
8	10	BLOW UP YOUR VIDEO **AC/DC** (Atlantic)
9	9	THE CREAM OF ERIC CLAPTON **Eric Clapton** (Polydor)
10	11	WHITESNAKE 1987 **Whitesnake** (EMI)
11	12	TATTOOED BEAT MESSIAH **Zodiac Mindwarp And The Love Reaction** (Mercury)
12	19	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
13	8	ROCK OF LIFE **Rick Springfield** (RCA)
14	13	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
15	17	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
16	16	VITAL IDOL **Billy Idol** (Chrysalis)
17	23	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
18	20	RECKLESS **Bryan Adams** (A&M)
19	15	BEST SHOTS **Pat Benatar** (Chrysalis)
20	22	THE LONESOME JUBILEE **John Cougar Mellencamp** (Mercury)
21	21	DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
22	14	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
23	35	PYROMANIA **Def Leppard** (Vertigo)
24	18	LA GUNS **LA Guns** (Vertigo)
25	27	PIECE OF MIND **Iron Maiden** (EMI)
26	28	DREAMBOAT ANNIE **Heart** (Capitol)
27	37	POWERSLAVE **Iron Maiden** (EMI)
28	24	APPETITE FOR DESTRUCTION **Guns n' Roses** (Geffen)
29	42	THE WALL **Pink Floyd** (Harvest)
30	26	ELIMINATOR **ZZ Top** (Warner Brothers)
31	re	LIVE AFTER DEATH **Iron Maiden** (EMI)
32	34	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
33	30	PRIVATE AUDITION **Heart** (Capitol)
34	32	GIRLS, GIRLS, GIRLS **Mötley Crüe** (Elektra)
35	33	PERMANENT VACATION **Aerosmith** (Geffen)
36	38	HOLD YOUR FIRE **Rush** (Vertigo)
37	36	BACK FOR THE ATTACK **Dokken** (Elektra)
38	re	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
39	47	INSIDE INFORMATION **Foreigner** (Atlantic)
40	re	IF YOU CAN'T LICK 'EM . . . LICK 'EM **Ted Nugent** (WEA)
41	29	CRAZY NIGHTS **Kiss** (Vertigo)
42	31	ELECTRIC **The Cult** (Beggars Banquet)
43	39	LOVE **The Cult** (Beggars Banquet)
44	re	THE AUTOBIOGRAPHY OF SUPERTRAMP **Supertramp** (A&M)
45	re	VIGILANTE **Magnum** (Polydor)
46	re	SOMEWHERE IN TIME **Iron Maiden** (EMI)
47	25	AUGUST **Eric Clapton** (Duck)
48	re	PEACE SELLS . . . BUT WHO'S BUYING **Megadeth** (Capitol)
49	44	HIGHWAY TO HELL **AC/DC** (Atlantic)
50	–	OUT OF THE SILENT PLANET **Kings X** (Megaforce Worldwide)

STAR CHOICE

MAPPE BJORKMAN (CANDLEMASS)
'NO EXIT' Fates Warning (Metal Blade)
'IF YOU CAN'T LICK 'EM . . . LICK 'EM' Ted Nugent (Atlantic)
'STRANGLEHOLD' Ted Nugent (Atlantic)

TIM READ (CHROME MOLLY)
'METAL FATIGUE' Allan Holdsworth (Enigma)
'NOT OF THIS EARTH' Joe Satriani (Food For Thought)
'SKYSCRAPER' David Lee Roth (Warner Brothers)

CLIVE BURR
'JOE'S GARAGE ACTS 1, 2 & 3' Frank Zappa (EMI)
'GOT YOUR NUMBER' Hughes-Thrall (from 'Hughes-Thrall' on Epic)
'DOCTOR DOCTOR' UFO (Chrysalis 45)

THE PANAMA COLLECTIVE
'THE ATTITUDE SONG' Steve Vai (from 'Flexable' on MFN)
'BAD ANIMALS' Heart (Capitol)
'ANIMAL' Def Leppard (Bludgeon Riffola/Phonogram 45)

IMPORTS

1	–	POWER METAL **Pantera** (Metal Magic)
2	2	FREIGHT TRAIN HEART **Jimmy Barnes** (Mushroom)
3	1	HEAVEN OR HOLLYWOOD **Uncle Sam** (Skeller Records)
4	–	WILL & THE KILL **Will & The Kill** (MCA)
5	–	CHEMICAL INVASION **Tankard** (Noise)
6	–	COOL FROM THE WIRE **Dirty Looks** (Atlantic)
7	–	BOULEVARD **Boulevard** (MCA)
8	–	DEFENDER OF JUSTICE **Darkness** (Arista)
9	–	BURNED ALIVE **Mayhem** (Black Dragon)
10	6	ROXANNE **Roxanne** (Scotti Brothers)

To Celebrate their U.K. Success in 1987 and 1988

DEF LEPPARD

release their Hysteria album

as a Limited Edition Picture Disc

HYSPD 1

BLUDGEON RIFFOLA

phonogram